NEW SHAKESPEAREANA.

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A NOTABLE DISCOVERY OF SHAKESPEARE DOCUMENTS.

The late Dr. Halliwell-Phillipps, while always lamenting the thinness of the yields from the advertisements he kept standing in English newspapers for any Elizabethan or Jacoban books or manuscripts in which the name Shakespeare occurred, remained strong in the faith that, sooner or later the Public Archives would richly repay a renewed winnowing. It seems now that an American Professor, Charles William Wallace, of the University of Nebraska—is to be congratulated upon having unearthed that which Dr. Halliwell-Phillipps suspected, but died without the sight of. Prof. Wallace's announcement is as follows:

While searching for data concerning the Children's Companies at the Whitefriars and Blackfriars Theatre, from 1597, in various libraries and collections of archives in London, I have come upon documents and other evidences hitherto unknown or unused in dramatic and stage history. These are not numerous, but they change the view of the early history of both Blackfriars and Whitefriars theatres, as also of the origin, career, and outcome of the children companies there, besides throwing light on certain authors and plays.

But particularly—in the Public Record Office, Chancery Lane, I have discovered the Record here set forth, of a suit in the Court of Chancery, in which William Shakespeare is one of the plaintiffs and Mathew Bacon defendant. The suit concerns certain London dwelling houses or messuages, possessed by Shakespeare and his neighbouring property owners in the Blackfriars precincts, near the Blackfriars Theatre. The real estate in question formerly belonged to the Blackwell estate. For some reason Ann Bacon, widow, who seems to have been a Blackwell, held certain "deeds, charters, letters patents," etc., necessary to secure the title to this real estate. These papers were "left in trust with Ann Bacon," say Shakespeare and his fellow plaintiffs, for their "use and behoof." But "Ann Bacon being lately dead," all the papers in question came into the hands of Mathew Bacon, her son and sole executor. Soon after her death, Shakespeare and those concerned with

him had apparently sought to have the executor deliver up the papers. Failing in this, they were forced to bring suit in order to ensure the titles to their possession. In his answer, Mathew Bacon denies that he holds these deeds, etc., in trust, but admits possession of them merely as his mother's executor, and pleads that he cannot deliver them until legally discharged by the court. The decision of the Lord Chancellor is in favor of Shakespeare and associates, and orders Mathew Bacon to bring the papers in question into court, "to be disposed of as shall be meet," suggesting also that the plaintiffs may take further action if they so elect. It is possible that certain items in the present discovery may lead to something further. It would be of value if we could determine what deeds, writings, etc., of Shakespeare's were in the hands of Ann Bacon, giving rise later to this suit on his part. Did she hold the deed of Shakespeare's Blackfriars house, or the unpaid mortgage. A most important discovery, too, is of the names of Shakespeare's associates. Who knows what a following up of these names in ancient archives might lead to? The descriptions of the properties involved are very general, and the individual ownerships are not indicated. But the capital messuage, to which the "great gate" under a part of Shakespeare's house led, is more nearly located than in the deed and mortgage: it lay to the west, near Blackfriars Theatre. Between it and the poet's purchase was a garden, to one corner of which had formerly belonged the little plot of ground on the west of Shakespeare's house, enclosed by an old brick wall (probably on the north) and a board fence put up by Ann Bacon, most likely on the south and west. In the Bill of Complaint a "well-house" is mentioned. This is possibly on Shakespeare's lot, corresponding to the "well" mentioned in the deed of the same property to Mathew Bacon, who formerly owned it, in 1590.

If you go down to Playhouse-yard you are on the site of the Blackfriars Theatre. Walk to the east a few hundred feet and you pass to the north walls of properties here described. Go on into Ireland-yard and you are near the spot where Shakespeare's house stood. The exact spot is not known. But it may be possible now to determine it by taking the names of property owners in the present documents and hunting up their deeds, probably at the Guildhall. Old wills at Somerset House also may help. Such a search would also get at the history of Shakespeare's neighbouring property owners, and what, if any, relations existed between them.

The Record of the chancery suit consists of the Bill of Complaint, the Answer and the Decree—which are set forth in full below: The Bill and Answer are on parchments fastened together at one corner. The Decree is in a great bound volume, about fifteen inches thick. I give at the head of

their respective texts the index of suit and decree. Those interested can readily look up the originals.

[All italics indicate either abbreviations in the documents, or letters written, in the ancient fashion, above the line.]

Chancery Proceedings, Bills and Answers, James I., Bundle B 11, No. 9.

I. Bill of Complaint.

XXVI die Aprilis 1615

Saunders

To the Right Honorable S*r* Thom*as* Egerton knight Lord Ellesmere and Lord Chancello*r* of England.

Humblie Complayninge sheweth Vnto yo*r* Honorable Lo*p* yo*r* Daylie Orator*es* S*r* Thom*as* Bendish Baronet Edward Newport and Willyam Thoresbie Esq*r* Rob*t* Dormer Esquio*r* and Marie his wife Willyam Shakespere gent[1] and Richard Bacon Citez*en* of London That Whereas Yo*r* Orato*rs* be and are seu*er*allye Lawfullie Seised in there Demesne as of ffee of and in One Capitall Messuage or Dwellinge howse w*th* there app*ur*tenances w*th* two Court Yardes and one void plot of wrownd sometymes vesd for a garden on the East p*te* of the said Dwelling howse and so Much of one Edifice as now or sometymes served for two Stables and two hay Loftes over the said Stables and one little Colehowse adioyninge to the said Stables Lyinge on the South Side of the said Dwellinge howse And of another Messuage or Tenemte w*th* thapp*ur*tenances now in the occupacion of Anthony Thompson and Thom*as* Perckes and of there Assignes & of a void peece of grownd wherevppon a Stable is builded to the said messuage belonginge[2] and of seu*er*all othere howses Devided into seu*er*all Lodginges or Dwellinge howses Toginther w*th* all and singuler Sello*rs* Sollers Chambers Halls p*ar*lo*rs* Yardes Backsides Easemt*es* Profites and Comodityes Hervnto seu*er*allie belongings And of Certaine Void plots of grownd adioyninge to the said Messuages and pr*em*isses aforesaid or vnto some of them And of a Well howse All w*ch* messuages Tenement*s* and pr*em*isses aforesaid be Lyinge w*th*in the pr*ec*inct of Black ffriers in the Cittye of London or Countye of Midd late the Messuages Tenemt*es* and enheritancs of

[1] The words "and Marie his wife Willyam Shakespere gent and of there Assignes and of a void peece of grownd whervppon a Stable is builded to the said messuage belonginge" are interlined. (We note that the name is spelled "Shakespere" in the Bill, and "Shakespeare" in the answer.)

Willyam Blackwell thelder Henrie Blackwell and Willyam Blackwell the Younger and of Ann Bacon or of some of them Vnto w*ch* foresaid Capitall Messuages Tenem*te*s and p*re*misses aforesaid seu*e*rall Deedes and Ch*arte*res Letters pattentes Evidences Munim*te*s and Wrightinges be and are belonginge and app*er*teyninge and do belonge vnto Yo*r* Orator*s* and Doe serve for the p*ro*vinge of yo*r* Orato*rs* Lawfull right title int*e*rest and estate in to and vnto the foresaid Messuages and p*re*misses All w*ch* foresaid Letters patentes Deedes Evidences Ch*arte*res munimt*es* and Wrightinges aforesaid were left in trust w*th* Ann Bacon deceased for and vnto the vse and behoofe of Y*o*r Orato*res* Now so Yt is May Yt please Yo*r* Honorable Lo*p* that the said Ann Bacon beinge latelie Dead and Mathy Bacon beinge her sole executo*r* the foresaid Letters patentes Deeds Ch*arte*res and Evidences Munim*ts* and Wrightinges aforesaid be since her Death come vnto and now be in the handes and poss*ess*ion of the foresaid Mathy Bacon who doth not Clayme any right estate or int*e*rest at all in or vnto the foresaid Messuages or Tenem*te*s Yet neu*er*theles the said Mathy Bacon Knowinge the Messuages Tenem*te*s Letters patentes Deedes Evidences Ch*arte*res Munim*te*s and Wrightinges aforesaid to be belonging and onelie to belonge to Yo*r* Orato*rs* Doth neu*er*theles W*th*hould keepe and deteyne awaye from yo*r* Orator*s* the foresaid Letters patentes and other Deedes Evidences Ch*arte*res Munimt*es* and Wrightinges aforesaid and will not deliu*er* the same vnto Yo*r* Orato*rs* Whereby Yo*r* Orato*rs* be in great Danger for to Loose and be Disinherited of the Messuages Tenem*te*s and p*re*misses aforesaid In tender Considercion Wherof and forasmuch as Yo*r* Orato*rs* have no remoudye at and by the Course of the Com*m*on Lawes of this Realme for to have the said Letters patentes Deedes Ch*arte*res Munim*te*s Evidences and Wrightinges Deliv*er*ed vnto Yo*r* Orator*s* for that yo*r* Orato*rs* Doo not knowe the Certaine Dates nor p*ar*ticuler Contentes of them nor whither they be in Box Bag or Chist sealed or Locked Therfore that the said Mathy Bacon maye make Direct Answere vnto the p*re*misses and maye set Downe expresslie what Lett*rs* patentes Deedes Evidences Ch*arte*res Munim*te*s or Wrightinges he hath in his handes or knoweth where they be w*ch* Conce*r*ne Yo*r* Orato*rs* or the Messuages and p*re*misses aforesaid or any of them and the same maye bringe into this Honorable Court to be deliu*er*ed vnto Yo*r* Orato*rs* Maye Yt please yo*r* Lo*p* to grant to Yo*r* Orato*rs* his Ma*tes* most gracious writt of Subpena and also of Ducens tecu*m* vnto him the said Mathew Bacon to be Directed Com*m*andinge him thereby at a Certaine Daye and vnder a Certaine payne therin to be Lymited p*er*sonallie to be and appeare before Yo*r* Lo*p* in his Ma*tes* high Court of Chancerie then and there for to make Answere vnto the p*re*misses and

also to bring w*th* him the said Letters patentes Deedes Evidences Ch*arte*res and Wrightinges into this Honorable Court and to stand to and abide such further Order therin as to yo*r* Honorable Lo*p* shalbe thought fitt And yo*r* Lop*s* Daylie Orato*rs* shalbe in all Dewtye Bownd to pray for yo*r* good Lo*p* in all happines long to Contynue.

LOCK.

II. Answer of Defendant.

Jur 5 Maij 1615 Mat: Carew
Pennyman

The answeare of Mathye Bacon gent Defend*t* to the bill of complaynte of Sr Thomas Bendishe Baronett Edward Newport esqr william Thoresbye esquier Robert Dormer esquier and Mary his wife william Shakespeare gent and Richard Bacon Citizen of ondon Compltes.

The said Defend*t* savinge to himselfe nowe and all tymes hereafter all advantage and benefitt of excepc*i*on to all and every the incertenties & insufficiencies of the said bill of complaynte saieth that hee thinketh it to be true that the said Compltes are lawfullye severally seised in theire Demesne as of fee of and in one capitall messuage or dwellinge house w*th* thappurtenances and other the tenementes Stables edifices and voide groundes menc*i*oned in the said bill of complaynte and likewise thinketh it to be true that the same were late the messuages tenementes and inheritances of William Blackwell the elder deceased Henry Blakwell and william Blakwell the yonger and of Anne Bacon deceased mother of the said Defend*t* or of some of them And this Defendant further saieth that hee doth not nowe clayme to have any estate right title or interest of in or to the said p*re*misses or any part or parcell thereof And he also saieth that one l*ette*res patentes and certeyne deedes evidences, writinges and mynumentes concernynge the said messuages tenementes and other the p*re*misses menc*i*oned in the said bill of complaynte or some of them are come to the custodie & possession of this Defend*t* as executor unto the said Anne Bacon his mother But this Defend*t* denieth that the said l*ette*res patentes evidences writinges and mynumentes or any of them were left in trust with the said Anne Bacon for and to the vse and behoofe of the said Complayn*tes*, or any of them to the knowledge of this defend*t* in any such matter as in the said Compltes bill is sett forth and alledged And this Defend*t* further saieth that hee doth not certeynelie *k*nowe whether the said l*ettr*es Patentes evidences writinges and mynumentes doe onlie belonge vnto the said Complaynantes or any of them or to any other p*erso*n or p*erso*ns as well as to the said Complt*es* And therefore

hee this Defendt hath deteyned the same vntill such tyme as hee may be lawfully and orderlie discharged thereof vpon his deliuerie of the same And soe as hee may be discharged and saved harmless from all further trouble charge and damage wch maie hereafter happen vnto him for or concernynge his possession of the said lettres patentes deedes evidences writinges and mynumentes concernynge the premisses as came to the custodie and possession of this Defendt to his knowledge and doe of right belonge vnto such person or persons and in such sorte as this Honorable Cort shall order and thinke meete without that that anie other matter or thinge in the said bill of complaynte mencioned materiall or effectuall in lawe to be answered vnto and herein before not sufficiently answered vnto confessed and avoyded traversed or denied is true All wch this Defendante is and wilbe readie to averre maynteyne and prooue as this most honorable Court shall awarde And Humblie prayeth to be dismissed forth of the same with his reasonable costes and charges in this behalfe most wrongfully susteyned.

BLAKWELL.

III. Decree of the Court.

Court of Chancery, Decrees and Orders,
1614 "A," p. 1074.

xxij Die Maij

Thomas Bendishe Kt & Baronet Edward Newporte et al ples Mathias Bacon gent Deft

Whereas this Corte was this presente Daie informed by mr Rcard Moore beinge of the ples Counsell that the said ples beinge seised in ffee of one Cappitall messuage with the appurtennces scituate in Black fryers and that Divers the letters Patentes Deedes evidences Charteres mynumtes and writinges concerninge the same Did heretofore come vnto the custodye of Anne Bacon, the Defts mother as executrix to her mother whoe latlie Dyed and made the Deft her executor and that by meanes hereof the said letters Patentes Deedes evidences and Chartres mynumtes & writinges are now Come vnto his handes for obteyninge whereof the said ples have exhted there bill into this Corte wherevnto the Deft haveng Aunswered doth by his said Aunswere Confesse that one letters Patentes and certeyne Deedes evidences & writinges & mynumtes concernenge the said messuages and premisses in the bill menconed are come into his handes and possession the said deft not makeinge any Title therevnto but desiringe that he maye be orderlie dischardged thereof vpon delivery of the same as this Corte should thincke fitt, and therefore It was desired that the said letters Pattentes and other the

deedes evidences and writinges soe Confessed might be brought into this Corte vppon the defts oath It is thervpon ordered that the said deft shall bringe into this Corte all the said letters Patentes deedes evidences writinges & mynum*tes* soe by him Confessed to be in his custodye or possion vpon his oath here to remayne to be disposed of as shalbe meate and for that purpose the p*ltes* maye take proces against the deft if they will.

[Besides the above, there are only two other documents concerning Shakespeare's Blackfriars house during his life-time. One is the deed from Henry Walker to William Shakespeare, March 10, 1613, for the consideration of £140. The other is the mortgage from Shakespeare to Walker the following day for £60 of the purchase price. Shakespeare's copy of the indenture is now owned by Marsden J. Perry, Esq., of Providence, Rhode Island. The copy possessed by Walker is now in the Guildhall. The original mortgage is in the British Museum, (Egerton MSS, 1787).]

WHAT ACTORS HAVE DONE FOR SHAKESPEAREAN BIOGRAPHY.

Shakespeareana is so much a grand division of Literature, and Shakespeare so dominates our bookshelves, that we are apt to think of him as the property of the library exclusively. But, as a matter of fact, he was, first of all and last of all, an Actor, a Playwright and a practical Dramatist. And it is notable that, although professional makers of literature never tire of composing and compiling, (and perhaps they compose more that they compile), Biographies of the great Dramatist, it is to Actors that we are actually indebted for the preservation of such scanty records as we possess of his personality. Nay, more; with but one single exception, to be noted further on, to no single member of Shakespeare's family—(the exception was an Actor) are we under even the slightest obligation for a single reminiscence of Shakespeare, or for the slightest warrant for believing that any one of Shakespeare's own kith and kin ever cherished or expressed an intimation —or even a suspicion—that their kinsman was of sufficient importance to be mentioned, or an item of his personality interesting enough to be preserved! This may appear to be putting it rather strongly. But it is the purpose of this paper to show that it is the literal truth. The absolute silence, if not the actual contumely, with which Shakespeare's own kin thus treated his memory, is accounted for usually by the assuming that they were all Puritans, who held the stage and its belongings, its literature and its affairs, in abhorrence

—that his widow married as soon as was decent, a Puritan ranter (of this in its place) even if at her death (by which time she may have learned that the husband of her youth was somewhat) she " did earnestly desire to be buried in the same grave with him"—and was so buried,—with no reference in her epitath to her second marriage. But even so, she was no exception to the rule that no one of his family ever left a reminder or reminiscence of him to posterity. Dr. John Hall, Shakespeare's son-in-law, for one, cannot escape from what it is difficult to call by any other name than the criminal indifference, by claiming that he did not know how to read and write, for while he left copious manuscript and memoranda concerning his patients and others, whom he styled "Eminent English Bodies," he nowhere mentioned, even in this manuscript, that he was aware that there was any such person as his father-in-law, William Shakespeare. William Shakespeare was not of Hall's "Eminent English Bodies." When we come to Shakespeare's fellow actors, however, we begin at once to find reminiscences, not indeed as plentiful or as satisfactory as we might expect, but still with considerable frequency. The First Folio of Shakespeare contains a page entitled: "The names of the Principal Actors in all these Plays." The list begins with William Shakespeare, and proceeds—"Richard Burbage, John Heminges, Augustine Phillips, William Kemp, Thomas Poope, George Bryan, Henry Condell, William Slye, Richard Cowley, John Lowine, Samuel Crosse, Alexander Cooke, Samuel Gilburne, Robert Armin, William Ostler, Nathan Field, John Underwood, Nicholas Tooley, William Ecclestone, Joseph Taylor, Robert Benfield, Robert Goughe, Richard Robinson, John Schancke and John Rice. This is a valuable list. Of these, Augustine Phillipps dying in 1605, left Shakespeare a legacy of "a thirty-shillings piece of gold" by his Will, and to three of them—Richard Burbage, John Heminge and Henry Condell, Shakespeare himself left legacies. Of John Lowine (or Lowin) we have a more complete record. He was twelve years younger than Shakespeare, having been born in 1552, and survived him twenty-nine years. He had lived long beyond the term of stage-usefulness and had become landlord of an inn, "The Three Pigeons" in Brentford. Before leaving the stage he had been a leading actor in the parts he had played under Shakespeare's own eye. At twenty-seven (in 1603) he had played with Shakespeare in Ben Johnson's "Sejanus." Mr. Fleay asserted that he was an early, possibly the earliest, Falstaff. He was forty years old at Shakespeare's death, and he was ninety-three years old, when, as landlord of the Two Pigeons, he himself died "in peace with God and man." John Taylor also, we know a good deal about, owing to Mr. Fleay's careful searches. He was, at Shakes-

peare's death, about thirty years old. He was it would appear a sort of understudy (as we would put it now) to Richard Burbage. He played Hamlet and Iago in Shakespeare's own life-time and so presumably under Shakespeare's oversight, and he lived long into the days of the Commonwealth, when actors had as much as they could do to conceal the fact that they had been of that cursed profession. Before the deaths of these two, Sir William D'Avenant: his father spelled it "Davenant," but Sir William (it is somewhat ridiculously said, because he wanted to supplement his claims to a Shakespearean paternity by a reference in his name to the river Avon) used the apostrophe. But as the word "avon" is Welsh for "river," and since, therefore, all rivers are "avons"—it is far more likely that Sir William tried by the apostrophe to give an aristocratic form to a Plebian name when, on his return with the second Charles from exile in France, he was knighted by that monarch—bestirred himself for particulars of the career of his putative father. He hunted up Lowin and also Taylor and got from them practically all the items which Nicholas Rowe gathered together in the prefatory matter to his edition of the Plays (not indeed from Sir William directly, for Sir William first gave them to Betterton). These are the familiar facts which all Rowe's successors used, and which down to Malone's day constituted all the biography of Shakespeare that anybody possessed. (Now, thanks to the agitation caused by the doubting Thomasses of the Nineteenth Century, we know considerably more about Shakespeare than we know of any private citizen of London in Elizabeth's and James's days). There was also living in Lon don in Sir William's day an actor named John Downes. Mr. Downes was the prompter of the "Cock-Pit" Theatre in London. He told D'Avenant that Taylor told him that he (Taylor) had been coached personally by Shakespeare for the part of Hamlet, and also that Lowin told him that Shakespeare had done him (Lowin) a similar service for the part of Henry the Eighth. Both Lowin and Taylor are known to have assisted James Shirley, the poet, in bringing out, with the help of eight other actors—two of whom had belonged to Shakespeare's company, the first folio edition of Beaumont and Fletcher (one of Beaumont and Fletcher's plays "The Wild Goose Chase," having been inadvertently omitted for this edition Lowin and Taylor printed it separately five years afterward).

But there were other actors. In Charles the Second's time there lived, in London until his death in 1682, an old actor named William Beeston. His father William, and his grandfather Christopher, had all been actors. Christopher Beeston was, of course, a contemporary of Shakespeare, but seems not to have been an actor in his or in the same company, except upon one occa-

sion, when he (Christopher) had a part in 1598 in Jonson's "Sejanus" Augustine Phillips, dying, as we have seen, in 1605, had in the same last will in which he left Sahkespeare thirty gold shillings, left also a legacy to this Christopher Beeston. We also have a cumulative record of the first William Beeston, Christopher's son, to whom Thomas Nash, dedicated in 1593 one of his many libels on Gabriel Harvey. Christopher Beeston was a close friend of Thomas Heywood, who himself lived until 1650. In the year 1637 Christopher Beeston's wife was lessee of the Cockpit Theatre in Drury Lane, and in that year Christopher Beeston himself was the manager of "The King and Queen's Company of Players" who played exclusively at that play house, and Christopher's son, William, was his father's coadjutor and successor as Manager of this "Cock-Pit" Theatre. He fell into some sort of disfavor with the Government through an alleged insult to the King in one of the pieces produced there, and was obliged to retire from the Cock-Pit to a smaller theatre in Salisbury Court, but seems to have retained the respect of the playgoing public until his death, and his son George, whom he brought up to the stage, carried on the family repute to a later generation. William Beeston lived in his old age much in seclusion, but loved to gather friends about him and tell of the playwrights who flourished in his youth. "Divers times in my hearing," one of his auditors, Francis Kirkman, a collector and editor of two plays wrote to William Beeston in 1652—"to the admiration of the whole company you have most judiciously discoursed of Poesie." Kirkman indeed went so far as to claim that his friend Beeson was "the happiest interpreter and judge of our English stage Plays this Nation ever produced; which the Poets and Actors of these times cannot (without ingratitude) deny; for I have heard the chief, and most ingenious of them, acknowledge their Fames and Profits essentially sprung from your instructions, judgment and fancy." Few who heard Beeston talk, failed, Kirkman continues, to subscribe "to his opinion that no Nation could glory in such Playes" as those that came from the pens of the great Elizabethans, Shakespeare, Fletcher and Ben Johnson. Dryden bestowed on Beeston the title of "the chronicle of the stage," and John Aubrey, that admirable old antiquary and gossip, who was a sort of early Boswell, sought out Beeston about 1660, in order to "take from him the lives of the old English Poets." It was Aubrey who recorded most of such sparse fragments of Beeston's talk as survive—how Edmund "Spenser was a little man, wore short hair, little bands and little cuffs, and how Sir John Suckling came to invent the game of cribbage—how Shakespeare "did act exceedingly well," far better than Ben Johnson; that "he understood Latin pretty well, for he had been in his younger years a

schoolmaster in the country," that "he was a handsome, well-shaped man, very good company, and of a very ready and pleasant smooth wit;" and how he and Ben Johnson gathered "humors of men daily wherever they came," etc., etc

It was Aubrey too who said that "Shakespeare's comedies will remain wit as long as the English language is understood, for that he handles mores hominum," and one might be tempted to say that all modern criticism, taken en bloc, has not added so very much to this estimate after all!

It will be remembered that Shakespeare's sister, Joan, born in 1569, five years after her great brother, and who survived him thirty years: married in 1597, a Stratford hatter named William Hart. In his will Shakespeare, after bequeathing Joan a life-interest in the Henley Street property subject to the manorial rental of twelve pence, and all his wearing apparel left to her three sons—William, aged sixteen at Shakespeare's death, Thomas then aged eleven, and Michael ("Mychaele" in the Town Records) then aged nine, five pounds apiece. This oldest son, William Hart, had a son Charles Hart. This Charles, wishing to become an actor sought out one of his grand uncle-Shakespeare's colleagues—the Richard Robinson named in the First Folio list—who undertook to instruct him. Robinson put him in the way of earning his living in the profession and he was an actor until his death, and is even said to have been sometimes called "a second Burbage." He of course could know very little of his grand-uncle, for his father William died during his childhood. But his grandmother, the poet's sister, lived until Charles Hart was twenty-one, and Richard Robinson, the fellow-member of Shakespeare's company who first taught Hart to act, survived till 1647. According to William Oldys it was through this Charles Hart that some actors made, in the middle of the century, the exciting discovery, that Gilbert, one of Shakespeare's brothers, and his junior by only two years, was still living at a patriarchal age. Oldys describes the concern with which Hart and and his professional acquaintances sought out and questioned the old man about his illustrious brother, and their disappointment when his failing memory enabled him to recall only the bare fact that he had seen his brother play Adam in "As You Like It." Gilbert was buried under the pavement of St. Mary Ovary Church on the Bankside, which stood not far from the Globe Theatre, and it is not a tremendous conjecture that his employment as an actor at the Globe made him a parishioner of this nearby church. Again, in the year 1679, (or, perhaps in 1680), an actor named John Bowman was sufficiently interested in Shakespeare things to travel into Warwickshire in search of details concerning him. He went on foot, which testified suf-

ficiently to his zeal. He records that he found that the good people of Stratford had more to learn from him (Bowman) than they had to tell him about their late illustrious fellow townsman. They seemed ignorant, if not indifferent, about Shakespeare at all! But in Bridgeton, an adjoining hamlet. Bowman chanced upon a baronet—one Sir William Bishop—who had been born there ten years after Shakespeare's death. This Sir William told Bowman that Shakespeare concocted much of the character of Falstaff from a fellow-townsman at Stratford whose name he had forgotten, who had offended Shakespeare in some business transaction. This seems to be the sum of all that Mr. Bowman did find however. He gave the statement to Oldys who duly records it.

Prior to the year 1848, another actor, John Ward (who may have been a kinsman of the Rev. John Ward, appointed Vicar of Trinity Church Stratford-on-Avon at the restoration, who did so much to discover traces and memorials of Shakespeare) came to live in Stratford. He was the grandfather of the great Mrs. Siddons and the manager of a company of actors. He took a zealous and constant interest in Shakespearean matters during his entire life. In the year 1748 he caused the Stratford bust of Shakespeare to be carefully repaired, and the original coloring, as far as possible, preserved or restored, at his own expense. His theatrical company performed Othello at the Town Hall, Stratford, in September, 1746, and the proceeds of the entertainment he gave for the above object. The late Dr. J. O. Halliwell-Phillipps had in his collection at Hollinbury Copse, a correspondence between this Mr. John Ward and the authorities of Stratford-upon-Avon as to the entertainment above mentioned, and it was he who first suggested to Garrick the getting up of the famous "Jubilee." He was the owner of the copy of the Second Folio—whose vicissitudes in its wanderings from the actor's study on the banks of the Avon to that miner's cabin in Nevada, have been lately chronicled in the pages of NEW SHAKESPEAREANA, (Vol. IV, page 56). But the autograph (whether genuine or copied), which is pasted upon the fly-leaf of that Second Folio, is not the only vestige now in the United States which, testifies to this particular Actor's zeal in gathering Shakespeare memorabilia. In the library of Dr. Horace Howard Furness, the distinguished Editor of the New Variorum Edition of the Plays, is a pair of "property" gauntlets of soft dove colored leather picked out in gold thread, which, so far as all the evidence at hand can go, were once in Shakespeare's own stage wardrobe. These gauntlets reached Garrick, accompanied by the following letter, which is dated Leominister, May thirty-first, 1769:

"Dear Sir: On reading the newspapers I find you are preparing a grand jubilee, to be kept at Stratford-upon-Avon, to the memory of the immortal Shakespeare. I have sent you a pair of gloves which have often covered his hands; they were made me a present by a descendant of the family, when myself and company went over there from Warwick, in the year 1746, to perform the play of *Othello* as a benefit for repairing his monment in the great church, which we did gratis, the whole of the receipts being expended on that alone. The person who gave them to me, William Shakespeare by name, told me his father had often declared to him that they were

the identical gloves of our Great Poet; and when he delivered them to me, said, 'Sir, these are the only property that remains of our famous relation; my father possessed and sold the estate he left behind him, and these are all the recompense I can make you for this night's performance?' The donor was a glazer by trade, very old, and, to the best of my memory, lived in the street leading from the town hall down to the river. On my coming to play in Stratford about three years after, he was dead. The father of him and our poet were brothers' children.

"The veneration I bear to the memory of our great Author and Player makes me wish to have these relics preserved to his immortal memory; and I am led to think I cannot better deposit them, for that purpose, in the hands of any person so proper as our modern Roscius.

"I am, Sir, your most ob'd't, humble serv'nt,

"JOHN WARD."

At Garrick's death these gauntlets passed into the possession of his widow. She, prior to her death, gave them to Mrs. Siddons (then Mrs. George Combe). Mrs. Combe gave them to Mrs. Fanny Kemble, and Mrs. Kemble (then Mrs. Butler) presented them to Dr. Furness, accompanied with the following letter: "My dear Horace (in spite of your literary labours and honours you must be such to me): The worship of relics is not the most exalted form of human devotion, but 'the meanest garment that ever has but slipped' upon one we love and revere becomes in some measure dear and venerable to us for his sake, and so we may be permitted to keep Shakspeare's gloves with affectionate regard. You will value them for their own sake and perhaps a little for that of your old friend F. A. KEMBLE."

Of course the weakest link in this chain of title is the first link of all, namely, the assertion of Mr. Ward to Garrick that the gloves were Shakespeare's. But it is so easy to doubt and so much less easy to conjecture that a man like John Ward had no authority for an unqalified statement made to David Garrick on a matter which they both were absorbed in, and the truth of which Garrick possessed every facility for verifying if he had doubted it.

Next to actors, clergymen appear to have done the most for Shakespeare. From the Rev. Richard Davies we know that Shakespeare was a Catholic. From the Rev. John Ward, that he lived as a country gentlemen of wealth in his declining years and wrote two plays a year for the London Theatre in which he was interested. And there was a trustworthy Oxford don, Josias Howe, fellow and tutor of Trinity, who was born early in the seventeenth century, at Grendon in Buckinghamshire, on the road between London and Oxford, where his father was for many years the rector. He lived to be

ninety years old. It was this Mr. Howe who declared to Aubrey that Shakespeare often visited Grendon in his journey from Stratford, and that he found the original of his character of Dogberry in the person of a parish constable who lived on there till 1642. Howe was on familiar terms with the man, and he confided his reminiscence to his friends, whence it came into all our biographies. And then we have the Rev. Samuel Furman—who annotated the Rev. Richard Davies' Diary, and passed it along to the Biographers. All this is little enough Heaven knows. But while actors and even clergymen have handed us down about all that we have: from William Shakespeare's own descendants, kith and kin, we have not one word of report of their most illustrious ancestor. If they had been blocks of wood we could not have had less to thank them for of things which to-day the whole world strains to hear!

Did Shakespeare's widow marry again? Howard Staunton, whose edition of Shakespeare, published in London in the year 1859, was a careful, commendable, and is even to-day a valuable edition, but whose greatest achievement was his folio fac similie (the first ever attempted) of the great First Folio was of opinion that Shakespeare's widow did not long remain his widow, but married one Richard James of Stratford, a Puritan, who would have aided her in forgetting the godless writer of stage-plays. Mr. Staunton's reasoning was in this wise: "The present Register of Burials in the Sacristry of Stratford Parish Church is not the original, but is a copy of the original one in use in Shakespeare's time. In this copy is the entry *Aug. 8, 1623, Mrs. Shakespeare Ann uxor Richardi James.*" The fact that this is a copy and not the original, argues Mr. Staunton, renders the probability of Mrs. Shakespeare's second marriage all the more exact. For, at the date at which the copy was made (at whatever date it was) no one who would be entrusted to make a copy would have taken the responsibility, or have been himself so ignorant of the name of the town's most illustrious inhabitant, as to have bracketed the name of Shakespeare's wife with the name of another Ann. Certainly no clergyman or clerk at that date would have omitted to see that the words "uxor Gulielmi Shakespeare" were added to the widow's name, at least while being so particular as to adding the record that she was the wife of one "Richard James," unless she was no longer a widow. Mr. Staunton, therefore, felt certain that if it was the record of Ann Shakespeare neé Hathaway (or Whately) at all, it proved the second marriage. Mr. Staunton, also, by search in the town records, satisfied himself that this Richard James was a shoemaker and a pious ranter. Anne could not be contented with her

William Shakespeare, because he was connected with Theatres and godless stage-plays! Let us hope she was happy at last with her Shoemaker!

JAMES F. REILLY.

[The obvious criticism upon this Paper is, of course, that from among the actors who have aided in perpetuating Shakespeare's memory, I have omitted the two who did the most, namely, John Heminge and Henry Condell who edited the first Folio. I have intentionally omitted them however, because—while they may have assisted in gathering the actors' lines or manuscripts, they could hardly have been permitted to attempt much of the literary work necessarily performed by an Editor, if Ben Jonson, who had so large an admitted hand in the business, was the same "Testy Ben" that he was known to be elsewhere! Nor would two actors have ventured to address their Lordships of Pembroke and Montgomery in the familiar style of the Dedication. Nor, again, is there any reason for doubting that the style of "The Address to the Great Variety of Readers" is of too recondite and pedautic a sort for simple player-folk. (See ante, page 103, Vol. III, NEW SHAKESPEAREANA). They probably exhausted their usefulness in collecting material for Ben Jonson's requirements in the Editorial labor.]

J. F. R.

DEPARTMENT OF TEXTUAL CRITICISM

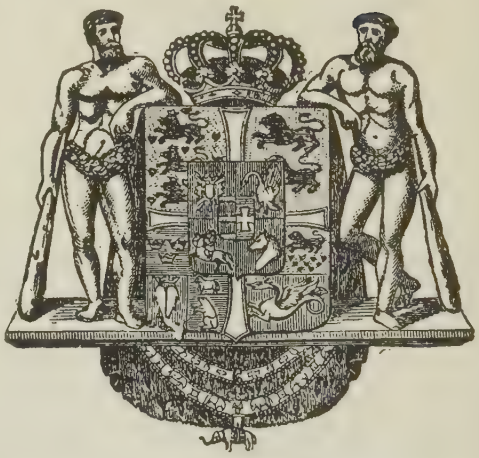
Conducted by EDWARD MERTON DEY, ESQ.

[Contributions to this Department need not be typewritten. Correspondence should be addressed to Mr. Dey, P. O. Box 1063, St. Louis, Mo.]

HAMLET V. ii. 49—

"I had my father's signet in my purse,
Which was the model of that Danish seal."

Some Editors have read *"the* Danish seal." But it occurred to me that perhaps Shakespeare proposed to convey that it was because Hamlet's signet was his father's, that it chanced to be the exact token of Authority which would, and did, command obedience from the English King. Following out such a theory we come upon some curious lore. In late issues of NEW SHAKESPEAREANA we drew pretty near to Hamlet when we presented pictures of his home at Elsinore, and found the names of his acquaintances, Rosencrantz and Guildensterne in records and correspondence of that date; the occasion of the heavy-headed revel and of divers other circumstantialities concerning which the play speaks. It seems that we may also know what he had in his purse when he drew the above named gentlemen to their finish in the inland of England



where the men were "as mad as he was," according to the first Grave-digger. If Hamlet had his father's signet in his purse, and if that signet was the model of the Danish seal of that date, we have only, of course, to ascertain what was the Danish seal of that date to know what Hamlet had in his purse. Assigning King Hamlet to the last part of the Sixteenth Century (say in or about the year 1582) we find that the Arms of Denmark at this date were as represented in Figure 1. We are informed by the courtesy of the Danish Consul in New York City that, from the times of King Waldemar, surnamed the Victor, until very recent years, no special Danish National Coat of Arms existed, each king using his own personal Coat of Arms, which thereby became the Official Coat of Arms during that King's reign. So again, as everywhere, Shakespeare is absolutely technically accurate (our Figure second shows a later (and the present we believe) seal of Denmark). "The model of that Danish seal" was, doubtless, for Hamlet's purpose, also that of King Claudius', he being King jure uxoris. And so the English King would have recognized it either in one way or another, and so had execution done on Rosencrantz and Guildenstern, which was a much cleaner way of disposing of them than the device used in the old German "Fratricide Punished" (beyond a doubt the German resension from memory of Kyd's Hamlet, now lost). In that play, Prince Hamlet, on being told by the two that they had been ordered to kill him, begged them to do it quickly, and suggested that, to make sure, one should stand in front of him and one behind him and both fire their pistols at him simultaneously, he himself giving the word. He gave the word, but stooped in time, and each of his would-be executioners killed the other.

M.

"Hamlet," I. v. 189-190.—

> The time is out of joint: O cursed spite,
> That ever I was born to set it right.

Hamlet has withheld from his companion all knowledge of the communication made to him by the ghost of the murdered king, but this speech contains the very burden of that communication. Hamlet's words which precede:

Let us go in together:
And still your fingers on your lips, I pray.

and those which follow:

Nay, come, let's go together.

are in an entirely different strain. I believe this agonized utterance should be marked as an 'aside.'

E. M. D.

"Hamlet," I. i. 26-27.—

Therefore I have entreated him along
With us to watch the minutes of this night;

In explanation of "along" Furness refers to Hamlet III. iii. 4—

And he to England shall along with you—

"where the verb of motion is omitted; as in 'Let's along.'" I believe that, instead of understanding, "entreated him (to come) along," we have here to deal with a slight inversion, and that the poet means, "entreated him to watch along with (together with) us," etc. This explanation shows the true object of "entreated," and makes "him" the subject of the important infinitive verb "to watch."

E. M. D.

"Julius Caesar," II. i. 166.—

Let's be Sacrificers, but not Butchers, Caius:

(Folio)

Editors are almost unanimous in expanding "Let's" into "Let us." Where this is done, it seems preferable frankly to recognize the Alexandrine, instead of adopting the scansion of Abbot (Gr. 468):

"Lét us | be sác*rific* | ers, but | not bút | chers, Caíus:"

according to which the utterance of the second and third feet is so huddled as to be almost unbearable; or the scansion of Innes:

Let us | be sac | rifi | cers, but | not butch | ers, Caius:

and calling "Caius" "extra-metrical," thus merely giving the Alexandrine another name. Two other lines in this speech begin with "Let's," and I think that form should be retained in the present case, the initial accent falling on the first syllable of "sacrificers."

Let's be sac | rifi | cers, but | not but | chers, Cai | us.

St. Louis. E. M. D.

MARGINALIA

IT SEEMS APPARENT, THEREFORE, FROM MR. FURNESS'S COMPOSITES, GIVEN in our last issue, that there was a likeness accepted as Shakespeare even in what we call Shakespeare's contemporary days, although we are very far from sure that, in any case, any particular expression of that likeness was an actual portrait taken from life. But in even this assurance we are now disturbed, for in April of last year Mrs. Charlotte C. Stopes startled us all by announcing that there was in existence an alleged drawing of the Stratford bust (which, of all others, was the one effigy of Shakespeare which the world supposed was open to no manner of doubt; which at least was meant for Shakespeare and was authorized by those of his own family who had known and been nearest to him in life)—which not only did not conform, but actually contradicted, the testimony of the bust, disagreeing with it in far too many important particulars to be accounted for on the plea of bad drawing or an incompetent artist. Mrs. Stopes submitted that, in Sir William Dugdale's "History of the Antiquities of Warwickshire," prepared in Warwickshire in and about the year 1636, but delayed in the printing by the Civil Wars until the year 1650, is a drawing of the Stratford bust which in every important detail differs from the bust as it appears to-day. "Far from representing a self-contented fleshy man, the large and full dark eyes look over cheeks hollow to emaciation, the moustache droops instead of perking upward, there is no mantle on the shoulders, no pen in the hand, no cushioned desk. The arms are bent awkwardly, the hands are laid stiffly, palms downward, on a large cushion suspiciously resembling a woolsack." (We wonder if Mrs. Stopes recalled, in writing this in her pamphlet, that our Bacon friends declared that the Stratford bust was cut from a portrait of Sir Francis himself?) Mrs. Stopes, in passing from statement to opinion, leaves her question open, but remarks that Dugdale was an admirer of Shakespeare, was attempting historical accuracy and might have known Shakespeare personally—and, for all these causes, would not have permitted a bad or false drawing in his monumental work. We present among our frontispieces a reproduction of this engraving taken from Sir William Dugdale's book. And Mrs. Stopes herself writes us as follows: Is it not perfectly impossible that any artist, however incapable, careless or unskillful, could have drawn this

portrait from the Stratford bust, as we see it to-day? He could not have flung away the cloak, the pen and the paper! But Dugdale or his copyists were not careless or incapable. Any other tomb or mural tablet or effigy preserved by them can be brought as witness to their fidelity! Sir William Dugdale would never have allowed such a cariacature of the bust, for he honored Shakespeare, and he was perfectly familiar with both tomb and bust. Sir William's own home was not far away. He had prepared his drawings in Stratford before the Civil War. During the Civil War he was in Stratford officially while Queen Henrietta Maria was residing in New Place, Shakespeare's house; and Shakespeare's daughter was her hostess. It is certain that Dugdale would do his best to represent the work of Gerard Johnson. Already even in that day, annual pilgrimages to Shakespeare's tomb had begun. (See S. Sheppard, Epigrams "To Shakespeare." "Where they honored bones do lie. | As Status once to Mare's urn | Thither will I | Sadly go and slow return." 1650). The question concerning the face of the Dugdale engraving presents still further difficulties. Imaginings, drawings, engravings, all these often varied expression indefinitely. Even Dugdale's representation of Sir Thomas Lucy on his tomb shows this. But in Shakespeare's face also there are numerous characteristics. Besides the large forehead and fine nose, there are hollow, careworn cheeks, large dark eyes, and the naturally drooping moustache. I am inclined to think either that Johnson was guided by a death-mask in making the bust, as the face that Dugdale reproduces is so much less gross than that given in the bust, or Dugdale's copyist, having known Shakespeare in life may have made his copy like the original, it was meant to convey a likeness of. The bust was evidently cut in bad stone, or worked in bad plaster, for, fifty years after, at the time of Rowe's Life of Shakespeare, the deterioration had already begun. While the outline of the figure in the picture of the bust given by Rowe in his work, is almost exactly the same, the face has entirely changed its expression. In the second edition of Rowe's "Life," the expression of the face is exchanged even more. The next rendering is Vertue's for Pope's Edition. This is entirely imaginary, unlike either the first or the last mentioned. Now, if there was nothing done to the bust but painting it over, how did they spend all the money given to restore and beautify the ruined tomb?"

This is certainly important. Mrs. Stopes has certainly contributed something of startling value to our study of the Iconography of Shakespeare. What other explanation is possible except that in this attempt "to restore and beautify" that bust was cut over? Here is at last a suggestion of the "baby-like" nose, which can hardly be supposed by any freak of nature, appertained

to the massive head represented by the Stratford bust. Clearly—(or, at least, probably), the restorers cut away too much and had to do the best they could with what was left. We are not ourselves inclined to place much stress upon the differences between the engravings of the bust in the Rowe and Pope and later early editions, though Mrs. Stopes thinks they are important, or that they show anything more vital than a difference in the skill or style of the engravers. But the vast difference between the Dugdale engraving and the Rowe engraving, not to insist upon the palpable difference between the Dugdale engraving and the bust, as anybody can see it to-day by visiting Trinity Church, Stratford-on-Avon,—is serious enough to mistify a very careful investigation. Mrs. Stopes has added another real achievement to the list of her achievements in Shakespeare genealogy and ideography by directing our attention to this matter.

Without commenting further upon Mrs. Stopes's important submissions, we pass to consider the two French statues, that of Roubiliac, which was the second attempt to portray Shakespeare in marble after the Stratford mortuary bust (The next was the monument in Westminster Abbey made in 1741, a picture of which will be presented in our April issue), and the one by M. Paul Fournier reecntly placed in Paris. As to these, M. Fernand, the Translator into French of Shakespeare's Sonnets (for which labor he was created Laureat of the Academic Francaise, the Forty Immortals) favors us with the following paper:

So far as I know, there are only two statues of Shakespeare by French artists, namely, that by Roubillac, now in the British Museum, and that by M. Paul Fournier which stands at the corner of the Boulevard Haussmann and the Avenue Messina in Paris. The first may in some respects be considered as being by an Englishman when one remembers that, though M. Roubillac was French, he was settled in England, and that France is not the country in which his statue glorifies the great English-Dramatist. Roubillac was born at Lyons, in 1695, and was a pupil of Balthazar of Dresden, and of Nicolas Coustou. In 1730 he won the second prix de Rome with his 'Daniel saving the chaste Susanna as she was being conducted to death,' after which he settled in England where he remained until his death on the 11th January 1762. Thanks to the protection of Edward Walpole (brother of Horace Walpole), he acquired considerable fame, and by freeing English art from gothic traditions and practise exerted upon it a most salutary influence. Among his principal works, all inspired by the antique, may be named his 'Handel,' which he made for the Vauxhall Gardens, his 'George I at Cambridge, his 'Newton' at Trinity College, which is regarded as one of the masterpieces of modern

Sculpture, his monument to John, Duke of Argyll, at Westminster, and a number of busts of contemporary celebrities. The only one of his works with which we are now concerned is his Shakespeare. He executed it in 1758 for his friend the actor David Garrick, who gave it to the British Museum, where it can still be seen in the vestibule to the right of the entrance to the Reading Room. As to sculpture, I agree with my lamented friend, Samuel Butler, the well-known author of *Erewhon,* who used to say that with pictures he often knew at once what to think of them, but that with statues he found it took him much more time. It is a very difficult matter and I could not form an opinion with expressing about the Roubillac Shakespeare without consulting others who are better qualified to judge. But inasmuch as every one whom I have asked—Mr. R. A. Streatfeild, the kind and distinguished assistant librarian of the British Museum especially—has agreed with me to a certain extent, I am emboldened to say that it seems to be somewhat lacking in repose, and rather theatrical in style, but in spite of a certain amount of affectation and mannerism to be spirited and vivacious. I should not say that it is so successful as Roubillac's statue of Handel in Westminster Abbey, which is grander and more dignified in style, but on the other hand it is unquestionably better than the very theatrical Nightingale monument, also in Westminster Abbey, which is one of Roubillac's most famous productions. It is owing to the munificence of one of his own countrymen and admirers, Mr. William Knighton, that Shakespeare possesses in Paris a statue for which without that munificence he could probably have had long to wait if he ever had obtained it. For the glory of his illustrious fellow countryman, Mr. Knighton, in 1881, proposed a competition of artists. Seventeen responded, among whom some such as Chapu, Delaplanche, Idrac, Aimé Millet, Doublemard and Falguiere, are now among the masters of French contemporary scupture. The design sent in by M. Paul Fournier, then a young sculptor of 22 whose career had scarcely begun, was chosen. The bronze was cast by the celebrated house of Barbedienne in Paris. The Roubillac statue represents Shakespeare in the English Court dress of the Garrick period, doubtless out of complement to Garrick himself, who played all Shakespeare parts (even Macbeth upon the blasted heath) in the English Court dress of his own date. Shakespeare, not being of the nobility, in those sumptuary days, would doubtless have worn the half-hose of the commoner. It is the custom, however, to represent him always in the dress of an Elizabethan nobleman, and M. Paul Fournier in the French statue now placed in Paris, which we also present in Frontispiece in this issue, follows this vogue. M. Fournier represents a profoundly meditative Shakespeare, with regular

and delicate features, and a broad and serene brow. The author of Hamlet is dressed in the fashion of the first years of the seventeenth century. He wears the court costume, slashed doublet, piped trunk hose, lace collar and cuffs, displaying on the part of the sculptor careful exactitude of detail. From his left arm a mantle falls to the ground, and frames the figure harmoniously. The pedestal by M. Deglane, a talented architect, displays four masks, one on each side (on the south side the mask is "tragedy"), and, in a garland of flowers and fruit, the titles of the principal Shakespeare plays.

Born in Paris the 24th of March 1859, M. Paul Fournier is the best known and most sympathetic of our sculptors. He was a pupil of Touffroy at the Ecole de Beaux-Arts, and later of Falguiere. He was brought into notice by the competition of 1881. We are indebted to him for a series of very remarkable works, a 'Leda' of rich forms, an exquisite little 'Mignon,' now in the Museum at Nice, a most original 'Eastern Dancer,' a group of 'Othello and Desdemona,' various statues of Motiere, Napoléon, Balzac, etc., besides a host of busts that have always been noticed in the different Salons in which they have figured.

As a sculptor, the talent of M. Paul Fournier is elegant, solid and facile. It is moreover characterized by great intelligence.

In our next issue we shall present some modern German efforts at embodying the Shakespeare feature, form and habit as he lived, from which it will appear that just as he is a Frenchman to a French artist, so he is indeed a German to the German artist!

Was Shakespeare ever in Scotland Professionally? The question has been asked many times. Mr. Alexander Cargill of Edinburgh seems to enable us to now settle that question. Mr. Cargill communicates to Chamber's Edinburgh Journal (which fraternally and courteously permits us to reprint from its pages) the following:

1. Excerpts *from Edinburgh Town Council* Records. '1618. *September 25th.*—The Council ordains the Deyne of gild to mak Benjamyn Jonsoun, inglisman burges and gild brother in commoun.' '1618. *October 16th.*—The Council ordains the Theasaurer to pay to James Ainslie, Laite baillie twa hundredth twentie ane pund sex shillings four pennyis debursit be him vpone the denner maid to Benjamin Johnstoun conform to the act maid thairanent and compt given in of the same.' 2. Excerpt *from the 'Comptis of William Rea, Thesaurer of the Burgh of Edinburgh of the yeiris of God* 1617-1618. 'Item thair aucht to be allowed to the Compter payit be him to James Ainslie baillie for expensis debursit vpone ane banequett maid to Benjamin Johnstoune conforme to ane act of Counsell of the dait the

. . . day of September 1618, jj *c.* xxj *lib*,vj *s.* viij *d.*' 3. Excerpt *from the 'Comptis of David Aikinheid, Deyne of Gild of the Burgh of Edinburgh of the yeiris of God* 1618-19. 'Item the twentie day of Januar j^{m}vj^{c} and nyntene yeirs geuin at directioune of the Counsell to Alexr. Patersone for wrytting and gilting of Benjamine Johnestounes burges ticket being choyes writtin.....xiij *lib.* vj *s.* viij *d.*'

The following entries are taken from the Records of the City of Aberdeen: '23 *Octr.* 1601. The whilk day Sr Francis Hospital of Haulzie, knycht, frencheman being recommendit be his matje [Majesty] to the provest Baillies and counsall of this burt to be fevouriblie Intertenit with the gentilmen his maties servantis, efterspect quha war direct to this burt by his matie to accompanie the said frenchman being ane noble man of France cuming onlie to this burt to sie the toun and countrie the said frencheman wt the knightis and gentillmen following wer all reesauit and admittit Burgesses of gild of this burt quha gave thair aythis in commoun form. Followis the names off thame that war admittit burgesses—Sr Francis Hospitall off Halzie knycht Sir Claud Hamiltoun of Schawfeild, knycht Sr Johne Grahame off Orkill, knyt. Sr Johne Ramsay off ester Bairnie, knyt. James Hay, James Auchterlony, Robert Ker James Schaw Thomas Foster James Gleghorne David Drumond servitoris to his Matie Monsieur de Scheyne,Monsieur le Bar servitoris to the said Sr Francis James Law James Hamilton servitor to the said Sr Claud Archibald Sym trumpeter *Laurence Fletcher comediane serviture to his matie* Mr. David Wod John Bronderstainis.' *Council Reg. xl.* 229.

Treasurer's Account, 1601-02. *'Discharge.* Item to the stage playeris Inglische-men, 22 *lib.* Item for the stage playeris support that nicht thaye plaiid to the toune, 3 *lib.*'

In forwarding these extracts to Mr. Cargill, Mr. Thomas Hunter, Town Clerk of Edinburgh, writes as follows: "Dear Mr. Cargill. As requested by you I herewith enclose excerpts from the City's Records relating to Dr. Ben Jonson's visit to Edinburgh on the year 1618. I have also had a search made in the Town Council Minutes from 1597 to 1604, for any reference to a supposed visit of Shakespeare, but can find no mention of it. The Treasurer's and Dean of Guild's Accounts have also been searched with a like result. [Dated. City Chambers Edinburgh, 7th June 1904.] In forwarding to Mr. Cargill the Aberdeen records, Mr. Alexander M. Munro, Town Clerk of Aberdeen, writes: "Town House, Aberdeen, June 3rd, 1904. I duly received your letter of yesterday's date as to the Shakespeare connection with Aberdeen. You may rest assured that if it could have been at all satisfactorily

proved that Shakespeare was really a Burgess of Aberdeen none would have been more delighted than myself. But the facts, I think, are the other way. I annex a note of the only references there are to the subject in the City Records. The opinion formed by me after a study of the Burgess Rolls is, that the company did not include Shakespeare. The players were sent North along with Sir Francis Hospitall of Nantzie, a Frenchman, who was visiting Scotland, and who had to be entertained. And on October 23rd, 1601. He, along with Sir Claud Hamilton and others, and their servants, was admitted Honorary Burgesses of the City. Along with the number was "Laurence Fletcher, comediane serviture to his Matie. The honour of Burgesship was conferred with a very free hand at this date, and, had Shakespeare been in the company, it is hardly possible that the Council would have overlooked him, since some of the comedies played were doubtless his work." Mr. Cargill also encloses to us a letter from the Town Clerk of Perth, Mr. William MacLeish, who says, "There is evidence in the Kirk Session Records that a company of Players (no name is given) were authorized to give performances in Perth in 1589. This, however, was before Fletcher was in Aberdeen. There is no evidence in the Kirk Session Records or other Records of this City that he was in Perth that year, or at any other time." We are much indebted to Mr. Cargill for at last effectually laying at rest the constantly recurring proposition concerning Shakespeare's visits to Scotland.

High prices for Shakespeare Relics.—At the sale of the effects of the late Frederick S. Tallmage of New York City, Marsden S. Perry, Esq., secured a number of models of Shakespearean buildings, etc., made before 1830 by Frederick G. Fisher of Brighton, England, for his daughter Clara, afterward the actress, Mrs. Maeder, as follows: The Falcon Inn, Bankside, to which Shakespeare, Ben Jonson, and other actors and wits resorted, $280; Remains of Luddington Church, where Shakespeare is believed to have been married, $130; Gamekeeper's Lodge, Fullbroke, where Shakespeare was locked up after his arrest for poaching, $200; Charlecote Hall, the seat of Sir Thomas Lucy, whom Shakespeare ridiculed as Justice Shallow, $250; The Crabapple Tree at the Falcon Inn, Bidford, $160; The Falcon Inn at Stratford-on- Avon, kept by Julius Shawe, one of the witnesses who subscribed their names to Shakespeare's will, $120; bought by Marsden.

A Mr. E. D. North purchased other of the same series of models as follows: Birthplace of Shakespeare, represented as it was at the Stratford jubilee in 1769, $340; Birthplace of Shakespeare as it was at the jubilee in 1827, $200; Grammar school at Stratford-on-Avon, which Shakespeare is

believed to have attended, $300; Ann Hathaway's cottage, $310; The Globe Theatre, London, where Shakespeare is said to have held horses' heads for visitors and acted as call-boy, $260.

A Mr. G. D. Smith secured of the same series, a model of New Place, for $340; also the Fortune Theatre, Golden Lane, $170; and the Crown Inn, Oxford, owned by John D'Avenant, the father of Sir William D'Avenant, and of whom Shakespeare often was a guest, $190. Mr. Smith also secured a tea caddy, made from the mulberry tree planted by Shakespeare in his garden at Stratford-on-Avon, $650, and a folio volume containing some of the original forgeries of Shakespeare documents made by W. H. Ireland, including the "confession of faith," a love letter to Ann Hathaway, etc., $510. When in addition to such large prices we consider that two hundred and ninety years after Shakespeare's funeral there are considerably more than two hundred and ninety editions of his works extant in his own language—and are being added to at the rate of about one new edition a month, and that his plays are procurable translated into twenty-six languages the "conspiracy" on the part of "the English-speaking world and all the colleges and universities"—"to keep the name of Shakespeare before mankind"—would seem a rather sucessful one.

The Gael, an Irish-American publication, has satisfied its own editorial staff that William Shakespeare was an Irishman. It says: "Shakespeare's crest consisted of a falcon, or hawk, holding a spear in its claws." "Now, the word 'hawk' comes from the Gaelic 'seabbach,' pronounced 'shawk,' and when aspirated, 'hawk.' It is not," says the writer in Gael, "unreasonable to presume that an Englishman as well informed about Ireland as was Camden, the herald of arms who championed the right of Shakespeare's family to coat armor, pronounced the falcon's name in Irish manner, 'shawk,' and therefore gave John Shakespeare a punning crest having reference to the origin of the name—a practice very common in the writers of those days. As for the 'speare' part of the name, it comes from the Irish 'spar,' a staff carried by those who hawked afoot, to enable them more easily to leap ditches and streams. The habit of carrying such a staff would have sufficed to give the ancestor a nickname, 'Shawkspar.' "After many years' continuance in England, the writer conjectures that the Shakespeares lost their original clan name and came to be known exclusively by their nickname."

The Shakespeare Society of New York records with sorrow the death of its distinguished Life Member and co-worker, Sir Henry Irving. The key-note perhaps to his eminent life is given in a word he once

spoke to an American audience: "I have always contended that it was a very cheap and empty honour that many paid to the Drama in the abstract and withheld from the theatre as a working institution in our midst." This, to us who knew him well, expresses his idea of his own motive. It was the aim of his career to place the acted Drama upon an equivalent footing in human affairs, with the place the Drama occupied in Literature. The Dramatic is the highest and grandest division of Literature. It is that form of Literature which longest survives, and, in so far as any Literature is Dramatic in substance, in just that far it survives the wasting tooth of time. Of the countless men and women who have written with pen or paper—how many are mere names in a dusty catalogue? But the Catalogue of great Actors is not allowed to grow dust-covered. At the head of that Catalogue stands the name of William Shakespeare. It holds the name of our own Edwin Booth, the gentlest and manliest of men, and, so far, it stands closed with the name of Henry Irving! That Irving, like Edwin Booth, did nothing base or mean; that of each of them, their private generosities will not be interred with their bones—of that we may take assurance! *Ave et Vale, Sir Henry Irving!*

We desire to record our sense of loss in the death of Mr. Albert Cohn, who died in Berlin since our last issue. For thirty years Mr. Cohn had worked in the field of Shakespeare Bibliography, and his minute care and wonderfully exhaustive Catalogues were issued in successive volumes of the invaluable Jahrbuch of the German Shakespeare Society until recent years, when he had begun to combine it all in a work which should separately embody everything. In the wish to forward Mr. Cohn's work, the New York Shakespeare Society withdrew its own contemplated Revision and continuation of its Digesta Shakespeareana (first issue in 1884). The vastness of the field is such that we can hardly look for an early successor to Mr. Cohn.

Books Received

152. The Shakespeare Story. An Outline. By George Pitt Lewis, K. C. Ex. M. P. Author of the Tenth Edition of Taylor on Evidence, etc. 12mo, paper, pp. 112. London: Swan, Sonnenschein & Co.

160. The Twentieth Century Shakespeare. Edited by Cyrus Landon Hooper. 16mo, cloth. 7½ x 5½ inches, pp. about 144. One play to a volume. Chicago: Ainsworth & Company.

162. The Belles Lettre Series: The White Devil and The Dutchess of Malfy. By John Webster. Edited by Martin W. Sampson. Professor of English in Indiana University. Cloth, 4½ by 6¼, pp. 422. Boston: D. C. Heath & Co.

164. Noteworthy Opinions, Pro and Con, touching Bacon vs. Shakespeare. Compiled and edited by Edwin Reed, A. M., author of Bacon v. Shakespeare, etc. Roxburghe de luxe. 8vo, pp. 80. Boston: Coburn Publishing Company.

177. An Elizabethan Virginal Book, Being a Critical Essay on the Contents of a Manuscript in the Fitzwillam Museum at Cambridge. By E. W. Naylor, Mus. Doc. Author of "Shakespeare and Music." Illustrated. 12mo. Cloth, pp. 220. New York: E. P. Dutton and Company.

178. Specimens of the Elizabethan Drama from Lyly, A. D. 1580, to Shirley, A. D. 1642, with Introduction and Notes by W. H. Williams, M. A., Professor of Classic and English Literature in the University of Tasmania. 12mo. Cloth, pp. 576. Oxford: The Clarendon Press.

179. Shakespeare and Holy Scriptures. By Thomas Carter, Doct. Theol. Author of "Shakespeare—Puritan and Recusant." Imperial, 8vo, pp. 490. New York: E. P. Dutton & Co. London: Hodder & Stoughton.

180. Letters From the Dead to The Dead. Collected, Edited and Arranged by with Notes, Comments and Glossary, by Oliver Lector. Square 8vo, Roxburge Burlap-back, pp. 78. Boston and New York: Houghton, Mifflin & Co., The Riverside Press.

181. The Question of Our Speech and The Lesson of Balzac. Two Lectures by Henry James. Cloth, narrow 12mo, pp. 116. Boston and New York: Houghton, Mifflin & Co.

183. Cranford. Comedy in Three Acts made from Mrs. Gaskell's

Famous Story. By Marguerite Merington, author of "Captain Letterblair," etc. Inlaid cover, 8vo, pp. 99. New York: Fox, Duffield & Co.

184. Shakespeare's Christmas and other stories by Q. [A. T. Quiller Couch.] 12mo, cloth, pp. 335. New York: Longmans, Green & Company.

185. A New Pocket Edition of the Works of William Shakespeare. From the text of William Aldis Wright. With Introduction and Notes by Israel Gollancz, Editor of the Temple Shakespeare. One play to a booklet. 6 x 4 inches. Flexible leather (illustrated) or cloth or flexible cloth illuminated. Boston: Dana Estes & Company.

186. *Beowulf and the Finnesburg Fragment.* Translated from the Old English with an introductory sketch and notes by Clarence Griffin Child, Asst. Professor of English in the University of Pennsylvania. 16mo, cloth, pp. 914. Boston: Houghton, Mifflin & Co.

174. A Nonsense Authology. Collected by Carolyn Wells. Cloth, 12mo, pp. 288. New York. Charles Scribner's Sons.

175. A Parody Authology. Collected by Carolyn Wells. Cloth, pp. 388. New York: Charles Scribner's Sons.

190. A Satire Authology. Collected by Carolyn Wells. Cloth, pp. 348. New York: Charles Scribner's Sons.

187. Dramatists of To-Day, Rostand, Hauptman, Sudermann, Pinero, Shaw, Phillips, Maeterlink. Informal Discussion of their Significant Work. By Edward Everitt Hale, Jr. Cloth, 12mo, pp. 236. New York: Henry Holt & Co.

188. The Brandes Shakespeare. The Plays of Shakespeare with Introductions by Georges Brandes. 16mo, linen, pp. about 150. New York: E. P. Dutton & Co.

189. Jahrbuch der Deutschen Shakespeare—Gesellschaft im Aufrage des Vorstendes Herausgegeben von Alois Brandl und Wolfgang Keller. Mit vier Bilden. Ein und vierzigster Jahrgang. 8vo, cloth, pp. 405. Berlin, Schoneberg, Langeuscheidtsche Verlagsbuchhandlung. (Prof. G. Langenscheidt).

191. Shakespeare's Story of His Life. By C. Creighton, M. D. Crown, 8vo, cloth, pp. 455. London: Grant Richards.

192. The Shakespeare Symphony, an Introduction to the Ethics of the Elizabethan Drama by Harold Bayley. Cloth Oemy 8vo. London: Chapman and Hall.

193. The English Religious Drama. By Katherine Lee Bates, Welles-

ley College. Cloth, pp. 254. New York and London: The MacMillan Company.

152. If we were to review this book comparatively, we should say "Here is another gentleman who has lacked the moral courage to refrain from re-rehearsing in book form the by-this-time perfectly familiar facts upon which the Baconian theory is founded." But it is our task to present our readers with descriptives even of Bacon books, and so we add to the above that Mr. Pitt-Lewis has a system of "Periods" and "groups" quite as formidable as Dr. Furnival's and, except that they are in Bacon's, and not in Shakespeare's composition of the plays, no doubt quite as possible or impossible. Thus Period I extends from Bacon's call to the Bar (Gray's Inn) 1583, to Marlowe's death in 1593. In this Period come the "Educational and Philosophical Plays," showing Greene's influence, to wit, the two gentlemen —(at first called Felix and Philomena)—Hamlet, Twelfth Night Love's Labour's Lost, The Winter's Tale, A Midsummer Night's Dream, Titus Audronicus; also, under Marlowe's influence, King John, Henry Sixth. Period II extends from Marlowe's Death to the Accession of James I, and was the "Strangling Period" when Bacon was "Working for Bread," according to his Brother Anthony. In this Period were produced The Taming of the Shrew, All's Well, Romeo and Juliet, Much Ado, The Merchant of Venice, The Merry Wives, Othello, and As You Like It, forming a group in the Italian garb depicting human passion, written under the influence of Anthony Bacon; also the following Histories—(still under Marlowe's influence) II and III Henry the Sixth, I and II Henry the Fourth, Henry the Fifth, Richard II, Richard III, Julius Caesar. In Period III, the Political Progress Period, extending from the accession of James to Bacon's appointment as Attorney General in 1613, we have, of course, the Political Play. Measure for Measure, Macbeth's Lear, Troilus and Cressida, The Tempest and Cymbeline, Antony and Cleopatra. In Period IV from becoming Attorney General to his Fall, no Plays at all. In Period V we have the "Trilogy," Timon of Athens, Henry VIII, and Conolanus—each respectively closing the "Educational" "Historical English" and "Historical English" and "Historical Latin" groups of the earlier Periods. Mr. Pitt-Lewis, however, insists upon being understood as admitting that William Shakespeare mounted all these plays, except those only acted after his death, and so was the "first of a long line of magnificent actor-managers who have raised the English Stage to the high position it now holds."

160. The Messrs. Armsworth of Chicago, present an illustrated edition of the Plays distinctly prepared for use of pupils in high schools and for prepa-

tory work, not for advanced students, and the editing is not too philosophical. The text, which is that of the Clarendon Press series, is expurgated only where essential for use in mixed classes. Notes and questions intended to be used after the play has been read aloud in the class, are added.

162. We commend as highly as we can commend this edition of Webster's two masterpieces—type that is a pleasure to the eye to follow, a soft laid paper and a page-size like the manifold Pocket Shakespeares of which our book department mentions so many! To put the best of the Elizabethan Dramatists into a setting like the settings we give to Shakespeare, is an enterprise that will be appreciated. The care which Professor Sampson has given to his Introduction and to his notes is as exclusive and elaborate as if he were editing Shakespeare himself! This is clearly the only edition the student of Webster should procure, at least we have seen nothing so satisfactory elsewhere! We understand that this is the initial volume of a Series to be called "The Belle Lettre Series," devoted to British Drama, "from the beginning to the present day," to be under the general editorship of Prof. G. P. Baker of Havard. We shall welcome other volumes of the series to this table.

164. Mr. Edwin Reed is so conspicuous among his fellow Baconians for learning and integrity that we naturally approach a new book from his pen in a hopeful spirit. His recent demonstration of the futility of Mr. Mallock's contentions and inferences, as to the Gustavus Silenus Title Page, by his careful researches at Wolfenbuttel, and study of the Duke of Brunswick's correspondence referred to in his letter on page 72 of this volume of New SHAKESPEAREANA, showed a spirit of fairness deserving of all praise, as well as much critical acumen. His newest book, "Noteworthy Opinions, Pro and Con," is therefore somewhat of a disappointment. Perhaps this is a necessity, since, being only intended as a collocation and epitome of very miscellaneous opinions on both sides of the Baconian controversy, it gives comparatively little field for the ingenuity and research which have made Mr. Reed's other books an arsenal whence his fellow Baconians drew their weapons and ammunition. Still it hardly seems that, in this collection of Opinions, Mr. Reed has displayed quite his usual acumen and fairness. He should hardly for instance, I think, have included as a Note-Worthy Opinion the violent and stupid rudeness attributed to John Bright on p. 15. "Any man who believes that William Shakespeare of Stratford wrote Hamlet or Lear, is a fool." Under the most favorable circumstances, had this been shown to be Mr. Bright's deliberately formed opinion, published over his own signature, it is hard to imagine any one to whose judgment on such

a question less importance should be attached than to that of the eloquent champion of free trade and peace at any price. John Bright was by birth, culture, religion and habit of thought of life as little competent to form an opinion about Shakespeare as any one we can conceive. We might as well have gone among Shakespeare's contemporaries to Mr. Prynne who so greviously lamented the rapid sale of the first folio. However, we learn from Mr. Reed's foot-notes that this expression was obtained from Mr. Bright by an interviewer who in some way succeeded in getting access to him during his last illness. The expression is decidedly more violent than that of any of the writers on the Shakespearean side, even Carlyle and Park Godwin at whose language Mr. Reed takes offense, though he passes without disapproval the coarse and violent denunciation of poor Shakespeare for which one of Mr. Reed's pets, a Mr. Stewart, is given as authority on pages 64 and 65. It would be vain to attempt, within the limits of a review, to describe or discuss Mr. Reed's quotations. The reader will find within the pages of the volume much good sense as well as good deal of nonsense. It is interesting to observe what Mr. Reed himself does not seem to have noticed, namely, that the nearer we come to the Stage and the Theatre, the stronger we find the Shakespearean feeling, while the adoption of the Bacon theory belongs for the most part to the closet, and flourishes in regions of feelings and experience the the furthest removed from the influence of the Drama. In a foot note to page 56, Mr. Reed falls foul of John Fiske. Mr. Fiske had spoken of Bacon's mind as one of the least poetical and least humorous of modern times. Mr. Reed is rarely satisfied even in a mere collocation such as this, to allow an adverse opinion to pass without attack, so he undertakes to overthrow Mr. Fiske's conclusion as to the poetical character of Bacon's mind by citing differing opinions of poets and others. As to the humorous character of Bacon's mind, however, Mr. Reed's one way of controverting Mr. Fiske seems to be by disregarding the recognized distinction between wit and humor. He cites numerous opinions to the effect that Bacon was often times witty. Perhaps the late Mr. Fiske would have beeen quite willing to admit this. It is true that Shakespeare, particularly in his earlier plays, strove frequently to be witty, but not always with great success. The interchanges of supposed witty repartee in the Two Gentlemen of Verona. Love's Labor Lost, the Taming of the Shrew, etc., are not the brightest jewels in Shakespeare's crown, and it may be readily admitted that Bacon sometimes displayed this kind of wit, which he was always careful to record in collections of his apothegms and sayings. But of the humor which with Shakespeare was natural, consistent, and irrepres-

sible, no trace has, I think, ever been found in Bacon, and Mr. Fiske's commentary on its absence from Bacon's writings cannot be refuted.

R. L. A.

177. With this work Dr. Naylor, author of "Shakespeare and Music" (1896) now passes into an authority upon this most absorbing branch of Elizabethan manners. Besides a revision of the earlier book, Dr. Naylor, who is the organist and lecturer on music at Immanuel College, Cambridge (England), has interpreted the contents of a manuscript "Virginal Book," in the Fitzwilliam Library of that University. This collection is most interesting to the student of musical history, containing, as it does, so many examples of every kind of music that was current during the Tudor period in England. We have here nearly three hundred pieces of music by over thirty composers of that period. Thus the collection is more a library than a book, since it contains more direct evidence of the musical practice of the Tudor times than could probably be found in anyone single collection of even of the music of our own century. Here are one hundred and thirty dances, seventeen organ pieces, forty-six arrangements of forty different songs, nine arrangements of madrigals, twenty-two fantasias or ricercare by nine composers, seven fancy pieces, descriptive or otherwise, by four composers, nineteen preludes by six writers, including six by anonymous composers, and six exercises on the hexachord by four different authors. "It is not going too far to say," writes Mr. Naylor, "that if all other remains of the period were destroyed it would be possible to rewrite the history of music from 1550 to 1620 on the material which we have in the Fitzwilliam book alone." The Messrs. Dutton have done a real service to musical archaeology by issuing this remarkable work.

178. In selecting these specimens of the Elizabethan Drama the editor has endeavored to choose typical and representative scenes, illustrating the various kinds of work done by each dramatist, such scenes being complete in themselves, containing as many as possible of the chief characters, and forming episodes of the main plot. It seemed unnecessary to include Shakespeare or extracts contained in Charles Lamb's standard collection, and, for any shortcomings, the editor hopes he can plead the difficulty of gleaning after Charles Lamb, and the impossibility of pleasing all tastes. In the short appreciations prefixed to each section, while giving full weight to the opinions of recognized critics, the editor tells us he has tried to form "an independent and moderate judgment of his own." He relies upon his notes to provide a satisfactory explanation of the difficulties he has encountered.

In spite of the unnecessarily apologetic preface of which the above is resumé, Mr. Williams has, we think, done his work very creditably indeed!

179. We feel that we must absolutely congratulate a Clergyman who is able to go through the Plays so carefully as to catalogue every noun and adjective, adverb and verb used in them that is also used in so voluminous a volume as the Genevan Scriptures, and then to record it as his deliberate and solemn conviction that the author of the Plays was a Puritan, and wrote his plays with a folio of this Genevan Bible open before him! And yet this is precisely what the Rev. Thomas Carter has done in this portly volume of five hundred pages, which must contain, at least estimate, five thousand such convincing parallelism as this (page 481).

GENEVAN SCRIPTURES.	KING HENRY VIII.
Thy will be done. Matt. XXVI:42. Let the Lord do that which is good in His eyes. 2 Sam. X:12.	The will of Heaven be done in this and all things. Act 1, Scene 1, Line 209.

Particularly must we congratulate Dr. Carter upon being able to catalogue one hundred and fifty specimens of Shakespeare's use of the Puritan bible in the Loves Labours Lost. If such cataloguing involved a reading of that play by the Rev. Gentleman, and he was able to read the smutty conversation between the Princess's ladies and Boyet in the third act thereof, and still cling to his Puritan Shakespeare, we know of no art or man's device that could shake his Faith!

In our issue for January, 1904, we wrote, in reviewing Burgess' ridiculous book (ante Vol. III, page 50) "The year in which somebody does not squander his substance by making a book on 'Shakespeare's Knowledge and Use of the Bible,' would be a curiosity and an Annus Mirabilis." Well, it seems that the year 1905 came very unusually near to being just such a curiosity and Annus Mirabilis, for no work of the required title or purport then appeared until August of that year, when we have from the Messrs. Dutton this work of Dr. Carter. We hurry to withdraw our flippancy. We hereafter in discharge of our public duties will receive and review all this ilk of books seriously. It appears that the Public demands them, and that there is nothing more to be said! If the Salvation Army demand Darwin and Herbert Spencer let it have them! The fact that we then [Ibid] recorded what appears to be the best opinion, viz: that Shakespeare did not use the Bible at all, but that he took his bible stories presumably from the old Miracle Plays, Moralities, Mysteries, etc., etc., and that the frontispiece to our Volume III showed a title-page of the current "Primer" of his day

whence he might have gotten much of his phraseologies—these, of course, for nothing count against a public demand for Shakespeare as a Scriptural Student, or against even Dr. Carter's attempt to supply that demand. When Dr. Carter goes further, however, and shows that Shakespeare preferred and quoted from the Genevan version of the Scriptures because he was a Puritan, well, possibly we must fearlessly also perform our duty and again call attention to the fact that Shakespeare did not happen to be a Puritan, or even a Protestant at all! Dr. Carter is perfectly justified in disposing of the five or six expressions in the Plays in which Puritans are spoken of in somewhat uncomplimentary terms. We all of us dispose of whatever we don't want by pleading the objectivity of Shakespeare, the least impersonal and most objective of all writers. (He did not happen, for example, to have been a beetle himself, just because he said that "the poor beetle that we tread upon in corporal sufferance feels a pang as great as when a giant dies!)" But like your true maker of Tour de Force, Dr. Carter refuses to apply his objective tests to about the equal number of passages which toss him out of court! Nor will Dr. Carter ever—under any circumstances—consider that anything else was happening in England at about the date that Shakespeare was reading his Genevan Bible! How about the Decrees of Elizabeth under which Catholic, Protestant and Puritan attended the same parish churches under penalty of fine and imprisonment, so that De Quadra approaches the Pope for a dispensation for the Catholics? How about the general indifference to what religious form happened to be the Political Religion in or about the times when "Vicars of Bray" were in evidence? To argue that Shakespeare was a hater of the Pope because he puts into the mouth of an English King such a proposition as that "no Italian priest shall tithe or toll in our dominions," or any of the innumerable other passages of hostility to Roman Catholicism, is to forget that Shakespeare was a dramatist! Would these critics have a dramatist write nobody but himself into all of his characters? Do they demand a subjective dramatist? If they want to really see how Shakespeare expressed his preferences when as a free-handed dramaturgist—rather than as a dramatist—he had an option, let them look at the old drama of "The Troublesome Raine of King John," which Shakespeare was employed to rewrite. That old play contained several whole scenes—too grossly and obscenely scandalous for even describing here—the purport of which was a gross libel upon the Roman Church! Such were the audiences of those days that these scenes would have been the very ones to make the play lucrative and popular! If Dr. Carter will take the Bankside edition of the plays where this old play is antiphonated with the

play of King John, as Shakespeare rearranged it, he will see at a glance that these scurrilous scenes are altogether elided—not even referred to—and that, while King John and his ministers are, as history required, hostile to the old faith, there is no hint of derogation of its dignity and honor. That tells the story to one who cares to know it! The mass of esoteric criticism of the Plays which Dr. Carter ignores, or has never suspected, in order to make Shakespeare a Puritan, is enormous. And has Dr. Carter ever read "Venus and Adonis," and the Sonnets? If he has, this volume is a monumental suppressio veri!

180. We beg that every one of our readers who has not already satisfied himself of the truth of the Bacon-Shakespeare fight, or who longs for corroboration of the Truth as he has convinced himself that it is, will straightway purchase of Messrs. Houghton, Mifflin & Company a dainty but weighty book called "Letters from the Dead to the Dead," by Oliver Lector, Esq. Mr. Lector has reported a recent correspondence (1905) between the shades respectively of William Shakespeare and Francis Verulam and St. Albans, and here at last the Truth is revealed! We have ourselves had several broad hints that this correspondence was going on. But feared to intrude, forsooth, were well assured that sooner or later information concerning it would find its way (as do all Shakespearean and Baconian things) to this table! It would be unfair to disclose the Truth, as it is now revealed, as long as Mr. Lector's book is on the market. But we wish to say, Gentle Reader, that you will find from it that, whatever your convictions were, you were Right all the time! Like all book work of the Riverside Press, this dainty volume is a benison to the eye and touch!

181. "Antoni gladios potuit contemnere si sic omnia dixisset," was Juvenal's commentary upon Cicero's "O, fortunatam natam, me consula Romam!" Mr. James will never be mulcted for libel by a Jury of Englishmen. Language, of course, was given to us all for the purpose of concealing our thoughts. But then all of us do not, like Mr. James, select Don Adriano de Armado—he of the Love's Labors Lost—for our stylist model. Don Adriano's style was, according to Holfernes (or was it Goodman Dull?) too perigrinate. In the book before us, Mr. James, in the perigrinate diction of Don Armado, favors us with two dissertations "The Lesson of Balzac" and "The Question of our Speech." If Balzac taught us or anybody any "Lesson," perhaps we might have guessed that that lesson was that a body of Fiction, wreathed in trenchant and vitalized simplicity of style, was immortal; and that if—after Balzac had been dead sixty years, he was still rated and read as a past-master of Fiction, it was because he

was, to begin with, intelligible! We don't know anybody else except Mr. Henry James who has so completely confessed that he can't even suspect this "Lesson of Balzac." Does Mr. Henry James expect that anybody will be struggling with a Henry James' novel sixty years after Mr. James's funeral? Does anybody struggle with Mr. James's now (save, as herein, an unhappy book reviewer)! As to the other dissertation, we dig right away into these twenty pages of close type! We learn that Mr. James thinks that on the whole, perhaps, not to comment oneself of course, but just possibly, as it were, that is, if a fellow were put to it, (but he is not, don't you know), wouldn't it be just as well to say, if there is no objection, that "The Question of Our Speech" is, "Ought One to Enunciate or not to Enunciate?" Should one, don't you know, etc., etc., etc., (all the qualifications over again), say for instance, "Is Popper in the Parlour?" "Is Mommer up-stair?" (page 27). Such is the lame and impotent conclusion of fifty-five pages of complicated rhetoric. Or, perhaps, in defiance to the shades of the Magnificent Armado, we should say: "Parturiunt montes, nascitur ridiculus mus."

182. Miss Marguerete Merrington is the lady of fine dramatic talent who ten years ago wrote as sweet a comedy, in "Lettarblair," as ever Goldsmith did in "She Stoops to Conquer," and, moreover risked that most perilous anti-climax—a fifth act—to complete the romance of her secondary lovers, and succeeded as well as Shakespeare did in the fifth act of The Merchant of Venice? That is saying a good deal—enough, one would guess! Here Miss Merrington has taken Mrs. Gaskell's delicious and immortal "Cranford," and—barring that Mrs. Gaskill's delicious old ladies would have nervous prostration to find themselves real characters in a real play. we approve of Miss Merrington's fine work. Nobody could have done it quite as well as Miss Merrington had done it!

184. The weaving of prose Fiction in and around the story of Shakespeare's day and personality, (we are not now alluding to Shakespeare's biographers), appears to have begun with Dr. Nathan Drake's "Noontide Leisure or Sketches in Summer: Outlines from Nature and Imagination, including A Tale of the Days of Shakespeare." (London, 1824). The next appearances were the three more or less famous "Shakespeare Novels," to wit: "The Youth of Shakespeare," "Shakespeare and his Frineds," "The Secret Passion," whose author was Robert Folkestone Williams, Professor of History in Calvary College, London, England, and sometime Editor of the New Monthly Magazine. Each of these novels was of that old "three decker" order, which in the words of Kipling, we have long since "rammed permanently to the islands of the Blest." They contain, respectively, 196,520-

279401—and 197,515 words. But almost everybody likes to feel that, however life be too short to read them—no Shakespearean library can pretend to be complete without them. Even a very casual turning of their leaves will reveal, however, that the conversations are all couched in choice Elizabethan, and that clowns and courtiers do not talk in precisely identical speech—(as they usually do in our modern "Shakespeare" novels). These three appearing in England in or about the year 1840, were reprinted in New York City—and later on in Philadelphia, from the same plates—by the firms of Sever and Francis, and T. B. Peterson & Co., respectively. Since these there have been "Judith Shakespeare," by William Black, "A Man That's Married," by James Falkner, Jr., "Master Skylark," by John Bennett, "Will Shakespeare's Little Lad," by Imogen Clark, "The Whirling Wheel," by Henry Thew Stephenson, "A Gentleman Player," whose author we do not remember, "It was Marlowe," by W. G. Ziegler, and "The Talk of The Town," by James Payn, (which, however, was the story of the Ireland Forgeries cleverly woven into a romance. With exception of Mr. Faulkner's story, the Elizabethan language, or languages, spoken in the above was about as Elizabethan as the Italian of Mrs. Plornish of Bleeding Heart Yard was Italian. Mr. A. T. Quiller-Couch has now added to this list the initial of a volume of stories published by the Messrs. Lougmans, Green & Company. It is in Mr. Quiller-Couch's best vein, and it need not be said of so expert a story-teller that he has not neglected the diction. In this story old John Shakespeare comes unannounced to London to witness his famous son William's prominence and success.. Old John meets a London apprentice who becomes his guide. They reach the "Theatre" playhouse, just as it is being dismantled on Christmas eve—or rather torn down bodily—to construct the Globe Theatre on the Bankside. It would not be fair to tell the story here. But it is well worth reading! It is supremely well done.

185. This is the best and most accessible form—in fact we know of no other readily purchased form—in which to possess these interesting first appearances of our English tongue as Literature. Professor Child's essay avoids all technical matter and parade of authorities, but is a familiar and competent guide to the reader of these first things of English Literature.

185-188. Among almost all the other publishers, the Messrs. Dutton present their Edition of Shakespeare, which they call the Brandes Edition, the text being selected and the introductions furnished by that competent and enthusiastic Danish Shakespeare scholar. These are eminently desirable little books, forty volumes, pocket size, with a photogravure of some famous actor or actress in the costume of the title part as frontispieces to

each volume. The books are light to handle, pleasant to read, in clear type, and it is a temptation to the busiest to read Shakespeare, or to take one or another of these graceful and dainty books in one's pocket to the theatre for a Shakespeare night. The Dana Estes Company of Boston also present an Edition of Pocket Shakespeare's, of which all of the above can be repeated except that the Editorship is by Dr. Israel Gollanz. The Dutton Edition is furnished in either green cloth or deep red leather. The Dana Estes edition is also furnished either in grey cloth, red leather or illuminated paper covers.

189. The invaluable Jahrbuch of the German-Shakespeare Society, reached this table for its forty-first year. There is no Shakespeare Library equal in variety and material to the packed and compressed contents of these forty-one volumes—and Shakespearean students everywhere recognize their supreme value. What has come to be its field of special practical usefulness —its annual Shakespeare Bibliographies, renders it indispensible. And to specify its annual articles of scholarly interest would be to reprint its contents. For its admirable editorial scrutiny admits nothing not new and most worthy.

174-175-190. Miss Carolyn Wells, who writes both Nonsense, Parody and Satire charmingly, has prepared these three books—and the Messrs. Scribner have cloaked them in surtout of gules and gold, and they form three of the prettiest books that one could possibly put upon ones book shelves. For Miss Wells herself she has what young ladies—or old ladies either—don't always have, a sense of humor, that life-saving station in our rusty road through this dusty old world. The reason why women don't have, as a rule, this life saving sense, or station, is said to be because they don't possess that sense of proportion which comes from contact with affairs. That men's affairs are large or small, while a woman's affairs are always large. But Miss Wells does not unduly magnify the place of either Nonsense, Parody or Satire in Letters. Her brief apologies for her collections are sensible, and her selections remarkably Catholic. She does not find that Shakespeare wrote any nonsense (how about the jargon which the officers talked to Parolles?) or Parody. She gives him, however, some credit, well earned, we think, for Satire. We have only room for one quotation from either Chaucer or Miss Wells, as one prefers:

A mayde ther ben, a wordy one and wys y'ken
Who wore a payre of goggles an her eyne:
Yette when thou asked hir an she'd liefer sinke
Hir pennye yn paste or eke hir brusshe yn inke

"Certes," syd cannye mayde, "ne witte ye wel
Bin wysse enow to ken—wyssen owresoothye to tel!"

191. Some twenty years ago, a Mr. Robert Waters issued a book (to which he will probably regret our reference) entitled "William Shakespeare Portrayed by Himself." Mr. Waters's proposition, which he maintained with all possible disregard of Talleyrand's maxim, Apres tout, point de zele, was that Shakespeare drew himself in the character of Henry the Fifth, or, rather, perhaps his own ideas of himself (such as that, when he opens his lips, the air a chartered libertine hushed itself to listen, etc., etc.). The present volume makes for anything but that sort of a Shakespeare! Dr. Creighton's version of Shakespeare's Story of his own life fills a massive volume and is anything but complimentary to its subject. In fact, it ought to be entitled, "Shakespeare's Mortifying Confessions of a Misspent Life." In the first of the three Books into which the work is divided, Dr. Creighton shows how far the story of Shakespeare's life may be traced in the Sonnets; in the second, with what real personages various characters in the Tempest may be identified, and discusses Shakespeare's literary "devil" and his collaborator, Southampton. The third Book consists of a discussion of various plays of Shakespeare's, in which Dr. Creighton shows, as in the case of the Sonnets, to what extent many of the characters are to be identified with contemporary individuals. Confessing to the distaste with which the real Shakespearean student confronts this class of books, whether over-zealous like Mr. Waters's, or distinctive like Dr. Creighton's,—it is yet to be considered that whoever—from whatever standpoint—employs himself, with any regard for sanity, in and about any period or environment, will not fail to develope that which, if not practical is at least suggestive, and possibly, too, he may unearth lines of research theretofore neglected—lines in traveling which some other tourist may happen upon yet undiscovered and invaluable things. It is this which gives value to many of the volumes written by our Baconian brotherhood, and so we should by no means thrust aside this portly and conscientiously-indexed work of Dr. Creighton's. It's very bulk brings praise. Some of Dr. Creighton's chapter-titles are calculated to give one a strabismus. "The real personages in The Tempest," "Shakespeare's devil —Barnabie Barnes" "Southampton as Collaborator" (in the Sonnets, of course), and the like, ought to be read, if only for mental discipline. "The Passive Ophelia," that submissive little lady whom her father uses as a tool to discover the source of Hamlet's alleged madness, and who is the only Lady in all the Plays, Dr. Creighton thinks, that is not allowed a confidante—

well, the reader will be surprised to find who she was, in real life! And there is all the old scandal about poor Mary Fytton, who seems to have no friends and whose shred of character no neo-Shakespearean can daub too black! To review it would be to re-write it. We can seriously commend it, if not as a Revelation—then as a Revolution!

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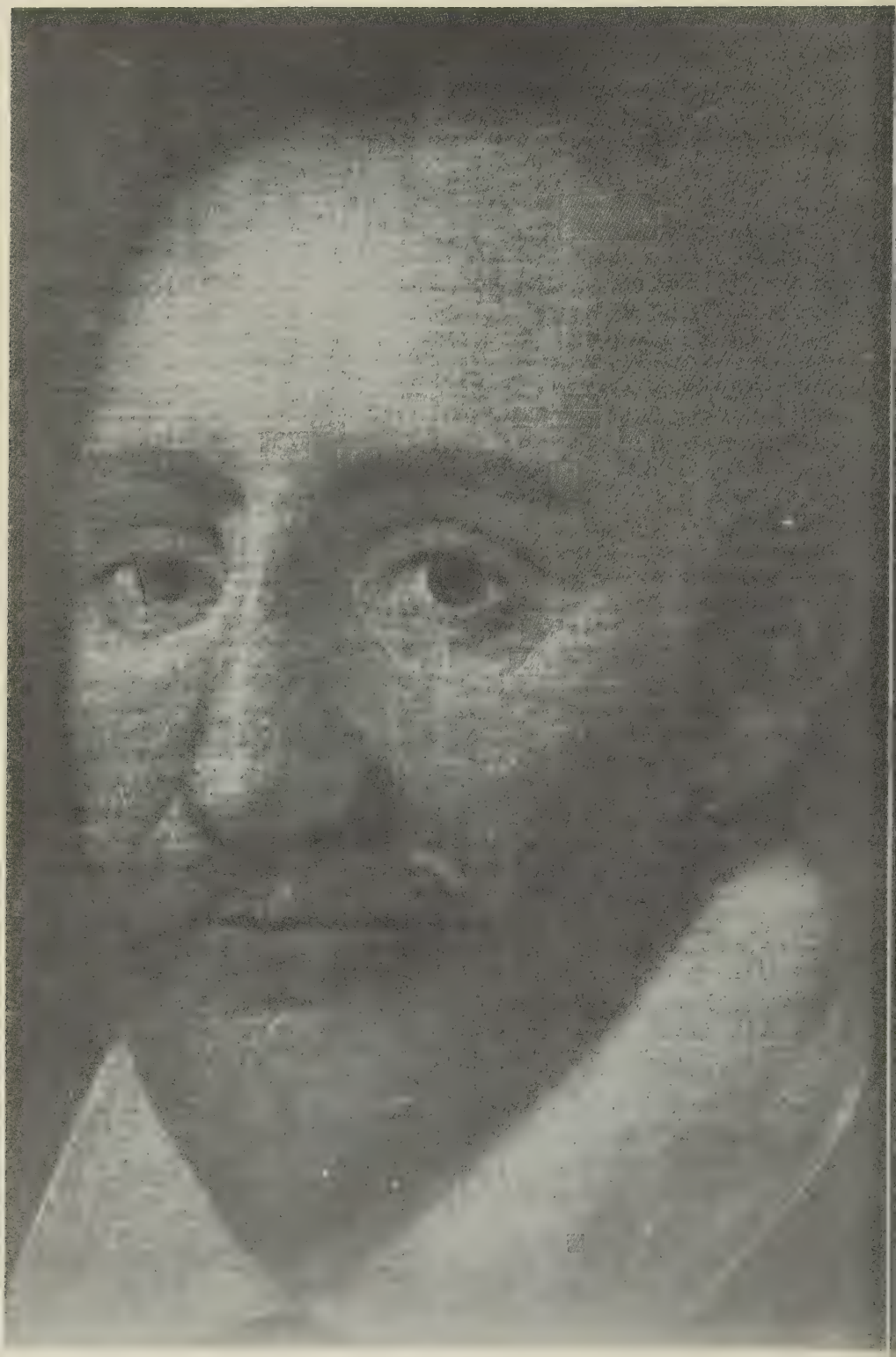
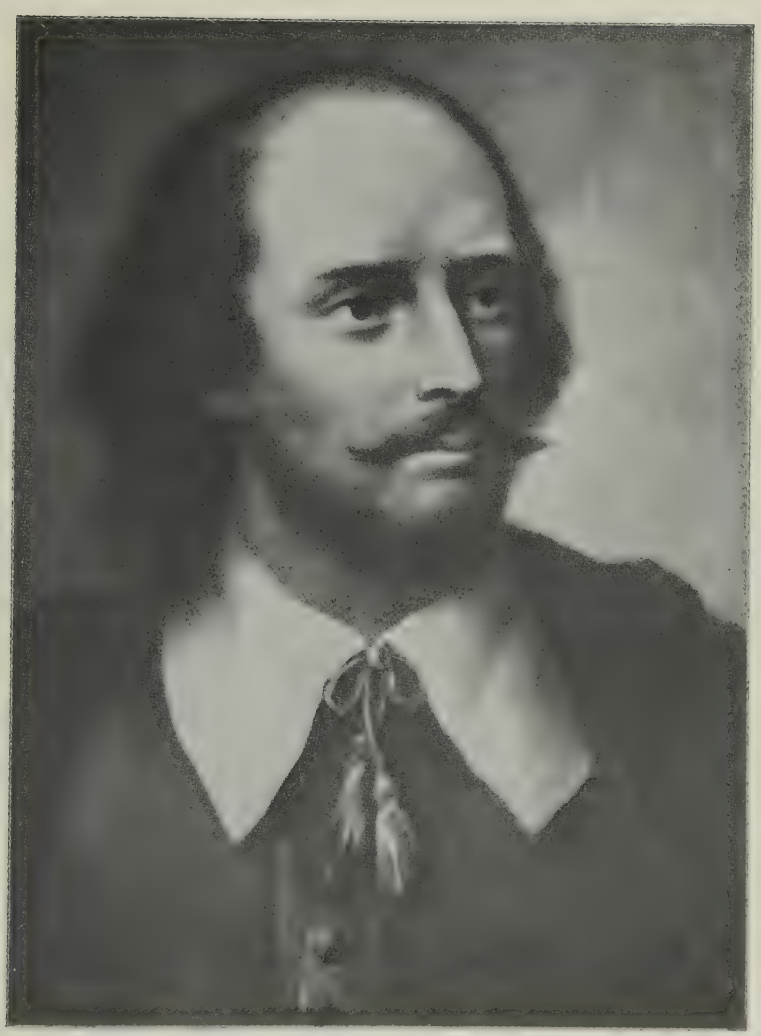


RICHARD BURBAGE—FROM THE ORIGINAL PAINTING IN DULWICH COLLEGE—A TYPICAL FACE OF THE ELIZABETHAN H



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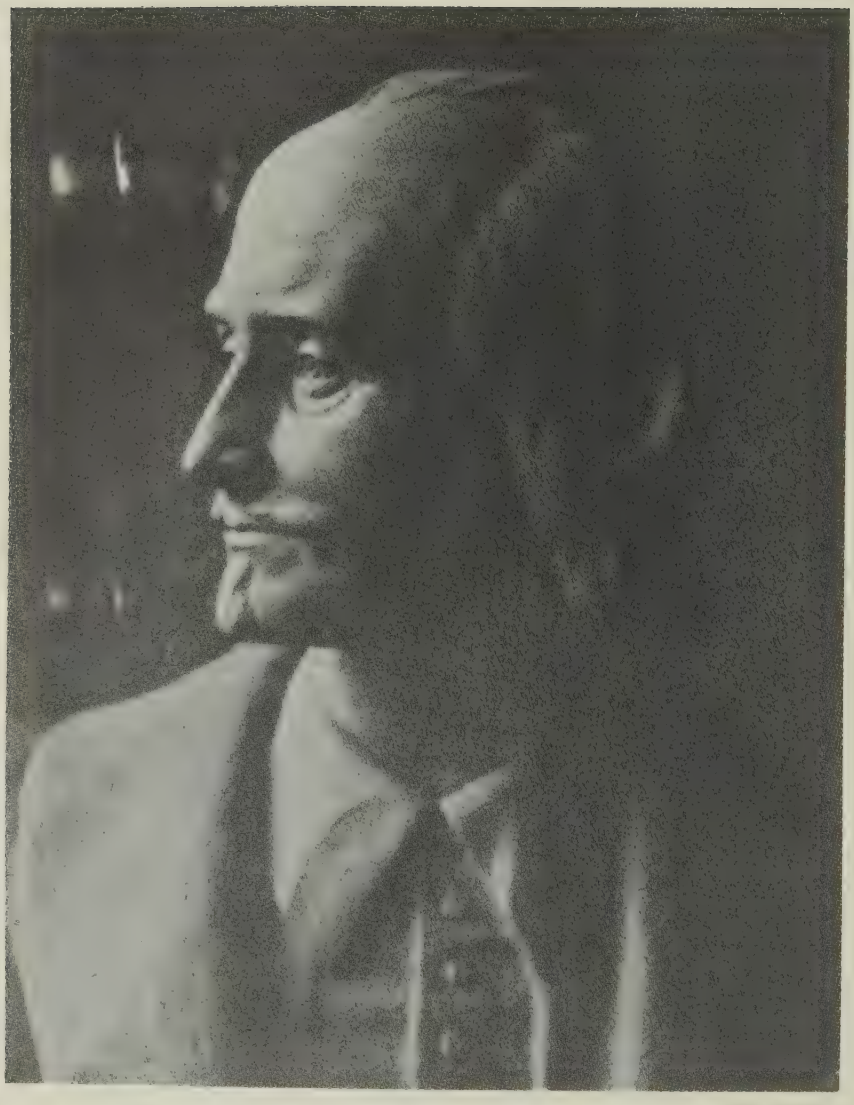

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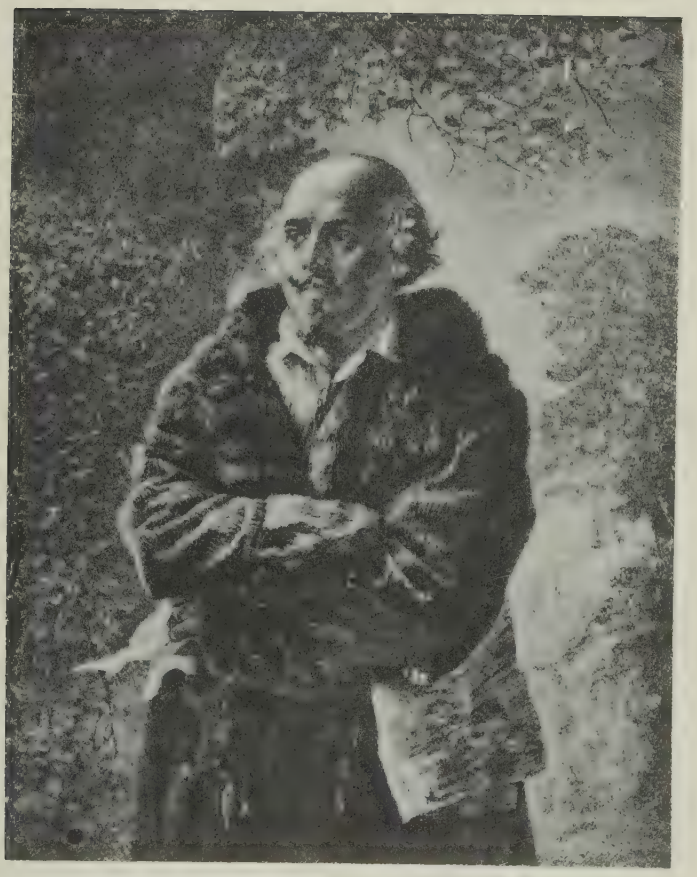

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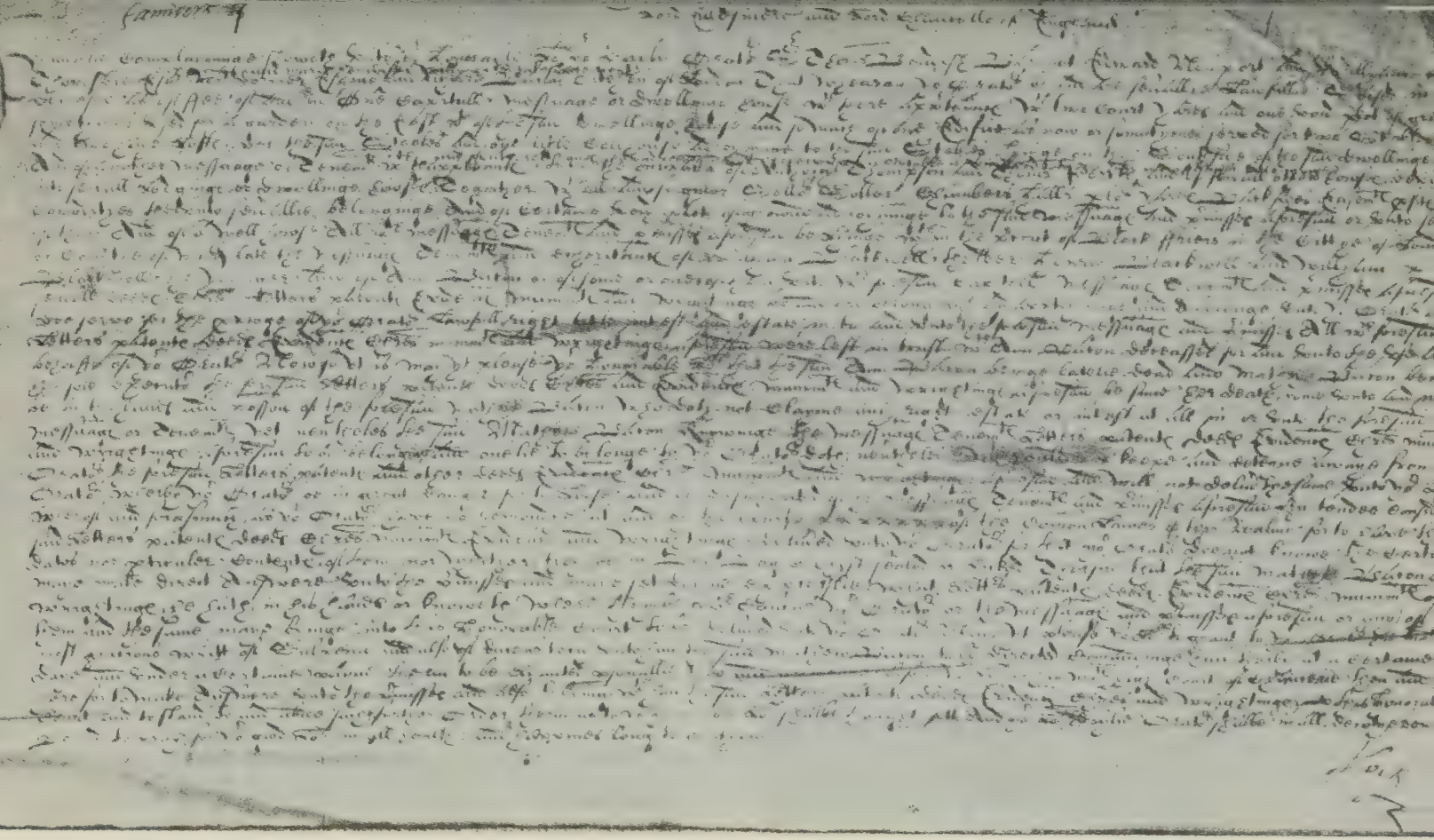
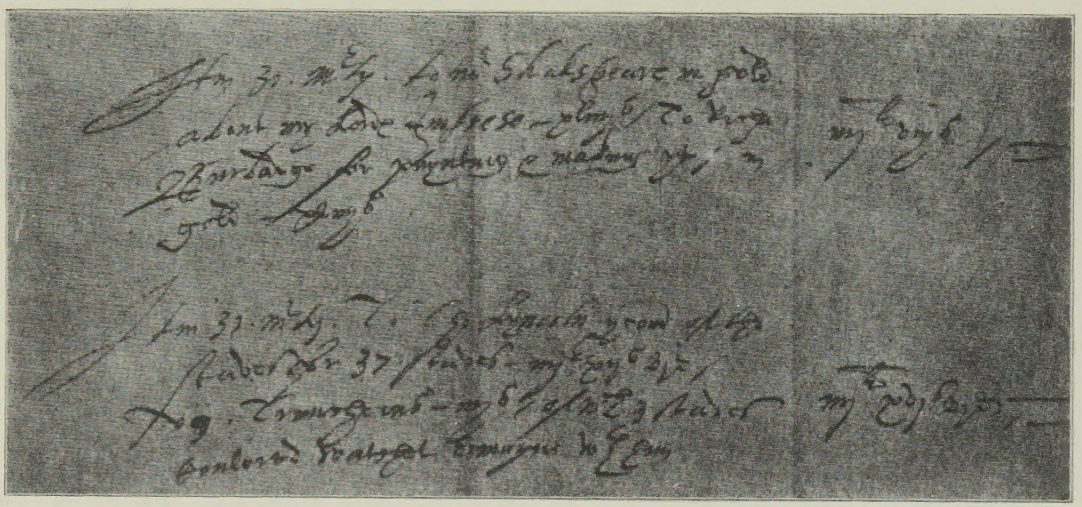


FAC SIMILE OF THE BILL OF COMPLAINT IN BENDISH, SHAKESPEARE ET AL. V. BACON, DISCOVERED BY PROF. WALLACE IN THE CHANCERY RECORDS, 1615.



ENTRY OF MARCH 31, 1613, IN THE HOUSEHOLD ACCOUNT BOOKS OF THE EARL OF RUTLAND, SHOWING PAYMENTS TO "MR. SHAKESPEARE AND RICHARD BURBAGE," "ABOUT MY LORD'S IMPRESIO."